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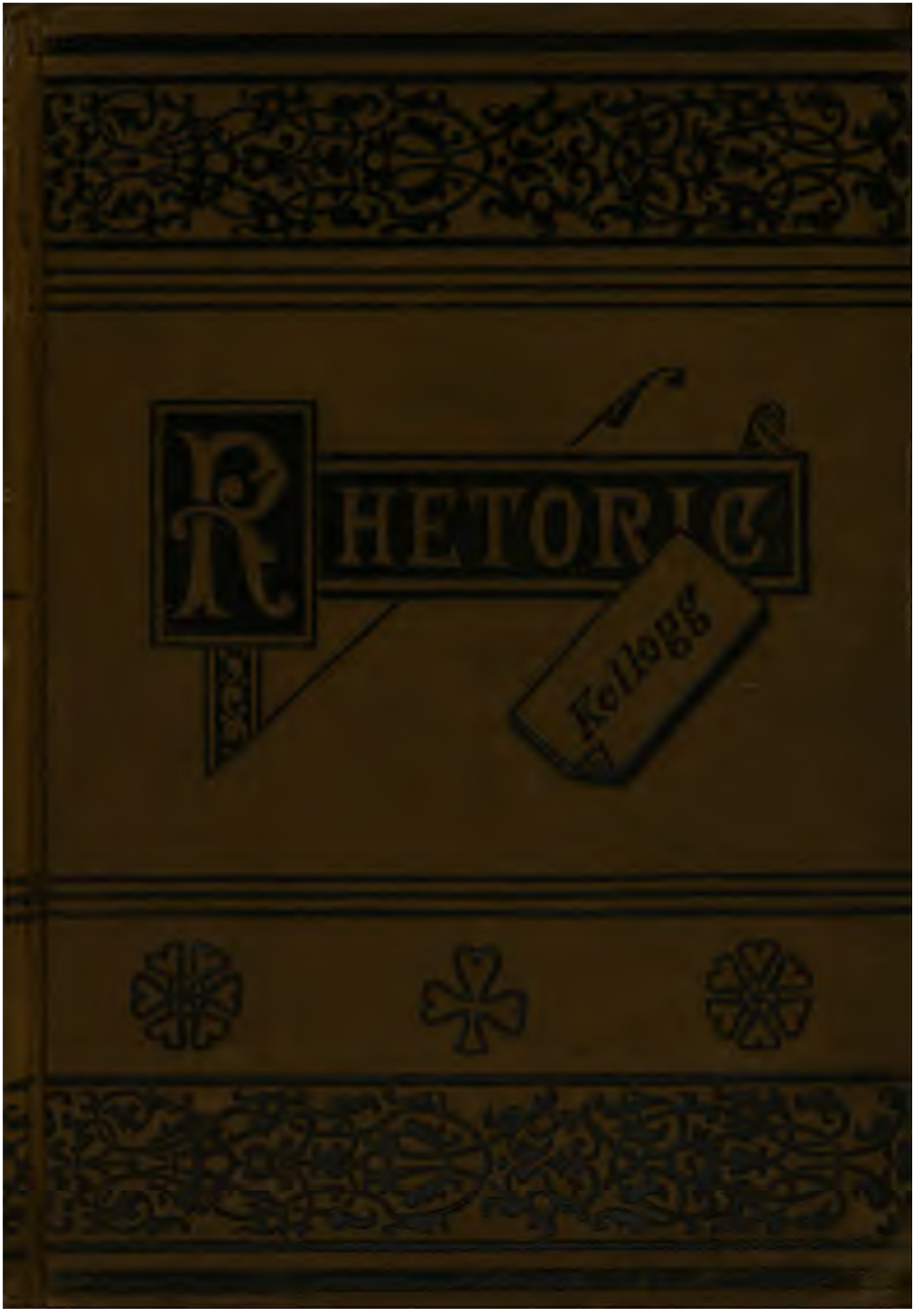
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PREFACE.

THE delightful Portia, in the "Merchant of Venice," says, "If *to do* were as easy as *to know what were good to do*, chapels had been churches, and poor men's cottages princes' palaces." This sentence, long ringing in the author's ears, has had its profound truth confirmed to him daily in his attempts to teach pupils rhetoric.

No professor of music, text-book as well as instructor, sits down before his pupil, expounds the principles upon which the art rests, explains how this and that piece should be rendered, instances model performers, warns the pupil against the errors into which he is liable to fall, and then goes away imagining that his work is done, and that the youth is now, or, under such training, is likely ever to become, a musician. In addition to all this teaching, how many scores of times does he compel the practice, under his watchful eye and ear, of every scale and selection, insist upon the proper giving of every note, attend to the manipulation of all the organs concerned in its making; and how rejoiced is he if, even with such minute and painstaking instruction, the pupil grows, under his tuition, into a tolerable singer or player!

But in teaching the art of arts, the art of thinking and expressing thought, text-books stop short with the development of the science, with the presentation of its principles, adding, it may be, for correction, some sentences violating these; their authors thinking that the

teacher will take up their unfinished task, and, without models, outlines, hints—work of any kind laid out for him—will go on to teach the pupil to translate into product, and so make available in his speech, the theory unfolded, the knowledge imparted. If this were all that teachers require of a text-book on rhetoric, surely there would be no call for another; least of all men would the author of this have felt himself summoned to write one. He has no reason to suppose that he could improve upon the scientific treatises, the philosophies of rhetoric, already extant—many of which, and among these some of the oldest, are admirable of their kind. But the cry coming up from teachers on all sides is, that they need something more—something which, unfolding fully and clearly the principles of the science, shall go on immediately to mark out work for the pupil to do with his pen in illustration and as fruit of what he has learned, and shall exact the doing of it—and this not in the recitation-room, but in preparation for it, and as the burden of his lesson.

Believing, with such teachers, that the rhetoric needed is not that whose facts receive final lodgment in the pupil's memory, but that whose teachings are made to work their way down out of this into his tongue and fingers, enabling him to speak and to write the better for having studied it; believing that the aim of the study should be to put the pupil in possession of an art, and that this cannot be done simply by forcing the science into him through eye and ear, but must be largely by drawing it out of him, in products, through his tongue and his pen;—believing this, the author has prepared this work, in which all explanations of principles are followed and supplemented by exhaustive practice in composition.

The plan pursued is simple; the work stands under

three heads—Invention, Qualities of Style, and Productions.

Great stress is laid upon Invention, the finding of the thought, that most important element in discourse of any kind. Thirty lessons, more than a third of the whole number, are devoted to this. While, strictly speaking, rhetoric cannot, nothing can, teach the pupil to think, he can be brought into such relations with his subject as to find much thought in it, get much out of it, and he can be led to put this into the most telling place in his oral and written efforts. Explaining, then, what thinking is, what thought is, and what a sentence is as the embodiment of a thought and the instrument for its expression, the author leads the pupil up through the construction of sentences of all conceivable kinds, from the simplest to the most intricate—transformed by substitution, contraction, and expansion—through the synthesis of sentences, in their protean forms, into paragraphs, and through the analysis of subjects and the preparation of frameworks, to the finding of thought for his themes.

Under Qualities of Style, running through more than 100 pages, the pupil is made familiar with the six grand, cardinal ones—perspicuity, imagery, energy, wit, pathos, and elegance,—learns in detail what he must do to secure these, and has placed before him pages of rare extracts from English writers, for the critical study of style.

Under Productions, all discourse is divided into oral and written, and written into prose and poetry. These are subdivided, and the requisites and functions of the grand divisions and of their subdivisions are explained. Special attention is given to those productions exacted of the pupil—conversation, debates, orations, and letters. The rhythm and the metre of poetry are made level to

his comprehension, and extracts are given for the critical study of poetry.

But whether, under the head of Invention, the author is conducting the pupil up through the construction of sentences and paragraphs, and through the analysis of subjects and the preparation of frameworks, to the finding of thought for his themes; or, under the head of Style, he is acquainting him with its cardinal qualities; or, under the head of Productions, he is dividing and subdividing discourse, noting the nature and the offices of each division;—in it all he is keeping in sight the fact that the pupil is to acquire an art, and that to attain this he must put into almost endless practice, with his pen, what he has learned from the study of the theory.

In particular, the author would add that the kindred and adjacent studies by which rhetoric is bounded are pointed out, so that the pupil learns, at the start, what is the territory he is to traverse; that schemes for the review of sections are scattered through the book; that a table of contents, through which run a rigid co-ordination and subordination of essential points, each bracketed in its proper place, may be found following the index; that the sentences used in the work have been gleaned from many writers, and often have been manipulated to suit the author's need, so that they are seldom credited to any one, or enclosed within quotation marks; and that capitalization and punctuation are taught where they are to be used, and as an essential part of the sentence itself.

POLYTECHNIC INSTITUTE, June 1, 1880.

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IV. Preparation of Frameworks.

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1. Mastery of the Subject.
2. Use of Words. *a.* Simple. *b.* Precise. *c.* Unambiguous. *d.* Reputable, National, and Present. *e.* Moderate Number. *f.* Sufficient Number.
3. Arrangement of Words, Phrases, and Clauses.
4. Unity of the Sentence.

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V. Pathos.

VI. Elegance (Secured by).... 1. Beauty of the Thought. 2. Euphony. 3. Alliteration. 4. Flowing Sentences. 5. Rhythm

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    - 1. Oral....
      - *a.* Conversation. *b.* Debates. *c.* Orations. *d.* Speeches. *e.* Lectures and Addresses. *f.* Pleas. *g.* Sermons.
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      - *f.* Dramatic. { Comedy. / Tragedy.

TO THE TEACHER.

THREE years' use of this text-book in the class-room warrants us, perhaps, in making a suggestion or two.

1. If your pupils have been thoroughly exercised in the analysis and the construction of sentences, as taught in Reed & Kellogg's "Graded Lessons in English" and "Higher Lessons," or have done equivalent work in other grammars, pp. 21–57 of this book may be omitted. But if your pupils have not fairly mastered the English sentence, we counsel holding them to these pages.

2. The thorough understanding of the paragraph, the ability to form good, logical frameworks, and the habit of making these frameworks before the labor of composition is begun seem to us invaluable. The work on pp. 57–73, then, should not be slighted. But in Lessons 25 and 26 allow your pupils great freedom. It is not easy to tell which of the many possible groupings of the items and wordings of the general topic and of the sub-topics is the best. But see to it that each pupil can give a good reason for the particular grouping and wording he adopts.

3. See to it, also, that in the department called Qualities of Style, your pupils (1) understand the reason, or philosophy, of things, given in the long primer type; that (2) they recite the definitions exactly as laid down in the text or that they invent and give better ones; that (3) they learn the Roman and Arabic notation under which what is said is arranged; and that (4) they perform a large fraction, if not all, of the work enjoined in the Directions. The importance of *doing* what they have learned is *good to do* and have learned how to do cannot be overestimated. Pass by those pairs of synonyms in Lessons 33–36, between the words of which sufficiently broad distinctions have not yet obtained—if in your judgment any such pairs are there to be found. Letters suggesting that the allusions in Lesson 49 are difficult have been received, but these allusions are taken from writings everywhere read. Make much, and in the way pointed out, of the extracts in Lessons 74 and 75. Such work will open the eyes of the pupils to the merits of different authors.

4. Ground your pupils thoroughly in rhythm, in the substitution of poetical feet, and in scansion, as taught in Lessons 79 and 80.

B. K.

POLYTECHNIC INSTITUTE, BROOKLYN, Dec. 10, 1883.

RHETORIC.

LESSON 1.

INTRODUCTORY.

What Rhetoric is.—We talk and we write to make known our thoughts, and we do it in sentences, the sentence being the universal and necessary form of oral and of written communication. In every sentence there are the words arranged in a certain order and addressed to the ear or to the eye; and there is that which these words express and impart, itself unheard and unseen, but reaching the mind of the hearer or reader through the words which he hears or sees. That which these words express we call a thought, and hence

A sentence is the verbal expression of a thought.

Now, rhetoric deals with the thought of the sentence and with the words which express it, and so its function is twofold. It teaches us how to find the thought, and how best to express it in words. In this, its twofold function, rhetoric works near neighbor to grammar and to logic. Grammar, as well as rhetoric, deals with the words of a sentence; and logic, as well as rhetoric, deals with thought; but the fields of the three, though lying side by side, are distinct.

The better to see the field which rhetoric tills, it is

needful, without attempting complete definitions, to say that **grammar** teaches us the offices of single words in the sentence, and of those groups of words called phrases and clauses, and shows us what forms the inflected words must have in their various relations. It teaches, also, how to construct correct sentences containing the parts of speech in their several relations. **Logic** deals with thought, but not with the thought in single and detached sentences. It does not decide whether this thought and that thought are true, but what conclusion follows from them if we assume them to be true. It teaches us to reason correctly, to make right inferences, to draw just conclusions.

In what **rhetoric** has to do with *words*, it begins its work where that of grammar ends. It teaches us how in the choice and arrangement of words to express the thought clearly or forcibly or gracefully—in a word, how to express it most happily for the special purpose in hand. And teaching us to find the thought with which we reason, its work with the *thought* ends where that of logic begins. Rhetoric, then, lies in between grammar and logic. The *word* side of its field touches the field of grammar, the *thought* side of it touches the field of logic, and hence

Rhetoric is the study which teaches us how to invent thought, and how to express it most appropriately in words.

What the Word Rhetoric Means.—We have seen what the *thing* is; look now at its *name*. The word *rhetoric* comes originally from a Greek verb which means *to flow* or *to speak*. Were we to name the study now, it is possible that we should take some word which means *to write*. But rhetoric was studied before writing became general, and ages and ages before printing was in-

vented. Men spoke long before they wrote, because speaking was easy. The air, the lungs, and the organs of the throat and mouth were ready and waiting to be used.

Writing was at first impossible, and for a long while difficult after it became possible. There were needed (1) an alphabet, and (2) something upon which to write. Letters, characters which would represent to the eye the sounds which the voice addressed to the ear, had to be invented. And that this was not an easy task is shown by the fact that even to-day we have not in English a perfect alphabet; some of the twenty-six letters standing each for many sounds, some having no sounds belonging exclusively to them, and some combinations of letters being used to represent single sounds. That it was hard to find a suitable substance on which to write, a few words attest. From *parchment* we learn that the cleansed and dried skins of sheep, hares, goats, and calves were used, and from *palimpsest*, that removing the writing, so that the skin could be used again, became a business; from *paper*, that the thin, cohesive layers of the stem of the papyrus, an Egyptian plant, served as a material; from *ostracism* and *petalism*, that in voting at Athens to banish a citizen, a clay tile or a shell was used, and at Syracuse an olive-leaf; from *style*, that surfaces smeared with wax were prepared; from *liber* and *library*, that the bark of trees, and from *book*, that beechen tablets were resorted to.

Publication, then, among the Greeks and Romans, was by the voice—De Quincey says the voice of the actor, and that of the speaker on the *bema*, or platform. This must largely have determined (1) what kind of literature should be cultivated, and (2) the style in which this should be composed. In the main that was written

which could be recited or spoken, and it was written so that it could be appreciated by the listener. To this noteworthy fact modern literature is signally indebted. Its lawgivers in Europe and America are those whose style was purified and perfected by the study of the great models which Athens and Rome furnished, or by the study of those writers who had made these their models. It is much for us that these models were themselves shaped by the necessity of oral communication. They were to be addressed to the ear and not to the eye; their meaning and merit caught by the hearer as the speaker hurried on from sentence to sentence. Such discourse must have had, and did have, the great and essential qualities of style—simplicity, clearness, directness, and vigor. The writer who is accustomed to speaking, and who brings his sentences to this test, is the one most likely to learn the secret of expression, the art of "putting things." And this leads us to speak of

Usage as Authority in Rhetoric.—There is no reason, in the nature of things, why an English noun in the nominative plural should always have its verb in the plural —the Greek noun in the neuter did not; or why English words should be spelled and accented and pronounced as they now are — they have not always been. The reason why these things are as they are is, that the people who use the language have agreed that they should be so, and not otherwise. The grammar and the dictionary of to-day are full of truths which have not always been truths, and will not always be; in other words, their truths are not, like those of mathematics, unchangeable. They are conventional, depend upon consent; are true as long as that consent is given; cease to be true when that consent is withdrawn.

So in rhetoric. While rhetoric is based upon principles as changeless as the mind which thinks and imparts thought, in that department of its work which is concerned with expression it has only **usage** as authority for what it teaches—the usage of the best writers and speakers. And this is variable, changing from generation to generation. While, for example, it must always be true that a thought should be expressed clearly, it is not true that an expression of it, clear to one generation, will necessarily be so to the next. Many words narrow in meaning, many widen, others completely change, and some words drop out of the vocabulary. Then, too, an arrangement of words customary at one time is not at another. A use of imagery suited to the taste of one age surfeits the next; indeed, what was imagery once is accounted plain language now. Conceits and turns of expression current in Sidney's day grate harshly upon *our* ears; and who would not, in the matter of style, appeal from Shakespeare in "Love's Labor Lost," to Shakespeare in "As You Like It"?

Style, then, is fluid and shifting. Its highest standard in any era is the prevailing usage of that era. What this usage is cannot always be easily determined; but, as soon as it is ascertained for our period, we must bow to it as the supreme authority.

Value of Rhetoric.—1. Dealing with **invention**, the finding of the thought, or subject-matter, rhetoric compels us to think; and thinking is the highest act of which the intellect is capable.

2. Dealing with **expression**, about which, as we have seen, there may be a question, and large freedom of choice, rhetoric stimulates inquiry, provokes the student to silent and to open disputation, compels to a bal-

ancing of reasons, and so develops an independent judgment. This discipline is eminently wholesome, and prepares one for the affairs of life.

3. Rhetoric gives a **command** of the **vocabulary.** Next to having something to say is the ability to impart it in apt words fitly arranged in the sentences, in sentences happily marshalled in the paragraph, in paragraphs standing to each other in their natural order.

4. Rhetoric lays **literature** under **tribute.** Based, as rhetoric is, upon the writings of the great, living and dead, it opens our eyes to see, and educates our taste to enjoy, the treasures of thought, and the graces of style lavished upon them. Of all the arts none outranks literature. Rhetoric opens this to our possession and enjoyment, and aims to make us artists in it.

No valid objection lies against the study of rhetoric. It allows us all the freedom great writers and speakers have used, acquaints us with that which makes their productions classic, and bars our straying away into paths they have shunned,—paths which lead to harm. It checks license, but not liberty. Only a false rhetoric, narrowing good usage by forbidding what this allows; that enforces a bookish diction, and puts under ban the idioms of conversation; insists upon an arrangement, stiff and unnatural; and gives such emphasis to manner as to withdraw proper attention from the subject-matter;—only such a rhetoric could be hurtful.

Let us add that, were rhetoric to end with simply teaching the pupil how things should be done, its study would not be fruitless. Rhetoric bears its *full* fruit, however, only when, in addition to this, it leads the pupil to *do* them as they should be done. Not rhetoric in the memory alone, enabling one to criticise, but rhetoric that

has worked its way down into the tongue and into the fingers, enabling one to speak well and write well, is what the pupil needs.

To the Teacher.—See to it, before you proceed, that the pupils understand what rhetoric is, and how it is related to kindred studies, and yet differs from them.

Allow us here, on the very threshold of the study, to say that a large part of the pupil's work in the preparation of his lessons will be composition. This is that to which everything else required will be made subordinate. Whatever, then, is slurred, do not allow this to be.

INVENTION.

LESSON 2.

SIMPLE SENTENCES.

WHAT INVENTION IS. — Thought is communicated by means of words. They are its instrument, its servant. The thought determines the expression—the worthy thought prompting to a worthy expression, the worthless thought allowing a poor expression. Both in time and in importance, then, the thought stands first, and deserves the special attention of the pupil. As a department of rhetoric,

Invention is that which treats of the finding of thought for single sentences and for continued discourse.

WHAT IT IS TO THINK, AND WHAT A THOUGHT IS.—By means of our bodily senses the mind comes face to face with the things of the outer world. Through the senses

the mind sees, hears, feels, tastes, and smells—in short, perceives. Through the senses it receives and brings into itself and stores away in the memory impressions, images, or pictures, of the things perceived. It gets these pictures, too, by reading, and by hearing people speak—the written or the oral word presenting these pictures to the mind. These impressions, or images, or pictures, of things we shall call **ideas.**

That the mind does receive and store away these ideas is proved by the fact that we can bring them up out of the memory, look at them with what we may call the "mind's eye," and through them perceive again, as it were, the things long ago seen, heard, felt, tasted, or smelt. This bringing up the ideas and through them perceiving the things again is **remembering, recollecting.**

And without the bodily senses the mind can perceive—it can perceive its own acts, facts, thoughts, feelings. These are already in the mind, and so need no bodily sense to bring them into it.

The things perceived stand in some relation to each other. They agree or they disagree with each other, and so the ideas we get of them through our senses must.

To think is to detect an agreement or a disagreement between our mental pictures, or ideas, and to unite them. The result of these two acts of detecting and uniting is a **thought.** The writer or speaker detects this relation between his ideas, puts them together, and then expresses the result in words. In reading him or listening to him we receive these ideas in the form of thought. By our own observation we get them as single and detached ideas. We can ourselves convert them into thought immediately, or can lay them away in memory, recall them at any time afterward, and fuse them into thought. Un-

combined, they are the raw material out of which thoughts are to be manufactured.

If these ideas are united in the relation which the things they picture actually hold to each other, the thought is **true**; if in some other relation, the thought is **untrue** or **false**. He who first detects the relation subsisting between certain ideas and unites them creates an **absolutely original** thought; if he is ignorant that another has done it before him, the thought is only **original with himself**.

A thought is produced by the fusion of at least two ideas. *Birds fly = Birds are flying.* Here the idea denoted by *birds* and that denoted by *flying* are brought together, and in the sentence are coupled by the **copula** *are*, and thus one is affirmed of the other. *Birds*, naming the things and our idea of the things of which something is to be affirmed, is the **subject** of the sentence; and *are flying*, denoting what is affirmed and affirming it, is the **predicate**.

A simple sentence is one that contains but one subject and one predicate, either of which may be compound.

Other words may be brought into the sentence and grouped about the subject and the predicate. The words so used are (1) **adjectives** expressing ideas (*a*) **assumed**; as, *Industrious* people can be found; and (*b*) **asserted**; as, The Chinese are *industrious*; are (2) **adverbs**; as, The Gulf Stream flows *rapidly*; are (3) **nouns** used as **complements**; as, Can I become an *orator?* Practice makes an *orator*, What *orators* practice has made some men! are (4) **nouns** used as **adjective modifiers**, (*a*) **possessive**; as, Last came *Joy's* ecstatic trial; (*b*) **explanatory**; as, Edw. VI., *Tudor*, preceded Mary; are (5) **words** used **independently**; as, *O Sir*, can you help me?

Direction.—Write sentences illustrating all the points made above.

but use no words in other relations than those explained. In writing these sentences observe and illustrate the following rules for capital letters and for punctuation :—

* **Capital Letters.—Begin with a capital letter (1) the first word of a sentence, and (2) of a line of poetry; (3) proper names and words derived from them, (4) names of things personified, and (5) most abbreviations; and write in capital letters (6) the words I and O, and (7) numbers in the Roman notation.**

The Period.—Place a period after (1) a declarative or an imperative sentence, (2) an abbreviation, and (3) a number written in the Roman notation.

The Comma.—Set off by the comma (1) an explanatory modifier which does not restrict the modified term or combine closely with it; (2) a word or phrase independent or nearly so.

The Apostrophe.—Use the apostrophe (1) to distinguish the possessive from other cases.

The Interrogation Point.—Every direct interrogative sentence should be followed by an interrogation point.

The Exclamation Point.—All exclamatory expressions must be followed by the exclamation point.

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* The rules given in this book for capital letters and for punctuation are taken from Reed & Kellogg's "Higher Lessons in English," where, especially under Composition, they are given and fully illustrated. The teacher cannot be too thorough in his drill upon them. Punctuation is as much a part of a sentence as any word in it. The teacher should insist that no sentence is really written until it is properly punctuated.

Some of the definitions are taken from the same work.

☞ Sentences illustrating any of the rules for capitalization or for punctuation are always given in the Lesson where such rules are found.

LESSON 3.

SIMPLE SENTENCES.

A noun or pronoun with its preposition, forming a **prepositional phrase,** may be brought into the sentence and perform the office of (1) an **adjective modifier**; as, Vibrations *of ether* cause light; or (2) an **adverb modifier**; as, *At Yorktown,* the Revolution ended. **Without its preposition** the noun may be used **adverbially** and become (1) a so-called **dative object**; as, Hull refused *Charles I.* admittance; and (2) a noun of **measure** or **direction**; as, He returned *home.*

An **infinitive phrase,** *to* with its verb, may be brought into the sentence, and become (1) a **subject**; as, *To err* is human; (2) a **complement**; as, The command is *to forgive,* The Bible teaches us *to forgive,* The teacher made the pupil (*to*) *forgive;* (3) an **adjective modifier**; as, The way *to be forgiven* is revealed; (4) an **explanatory modifier**; as, This duty, *to obey,* is recognized; (5) an **adverb modifier**; as, Strive *to do* your duty; (6) the **principal term** of **another phrase**; as, He was about *to speak;* and (7) it may be **independent**; as, *To tell* the truth, he haunted counting-rooms.

A **participle** may be brought into the sentence, and become (1) an **adjective modifier**; as, Air, *expanding,* rises; (2) a **complement**; as, The gladiator lay *bleeding,* Mirza saw people *crossing* the bridge; (3) the **principal word** of a **prepositional phrase**; as, *By losing* its privacy, benevolence loses its charm; (4) the **principal word** in a **phrase** used as **subject**; as, *Casting* out the 9's will prove the operation; (5) the **principal word** in a **phrase** used as **complement**; as, Pardon my *forgetting* your request; and (6)

it may be **independent**; as, *Speaking* plainly, Hamlet wasn't mad.

Direction.—Write sentences illustrating all the points made above, but use no words in other relations than those explained in this and in the preceding Lesson. Let no word have more than a single modifier, and, if possible, let no modifier be modified. In writing observe these rules also:—

THE COMMA.—Set off by the comma (3) a phrase which is out of its natural order or is not closely connected with the word it modifies; and (4) a participle used as an adjective modifier, with the words belonging to it, unless restrictive.

THE APOSTROPHE.—Use the apostrophe (2) to mark the omission of letters, and (3) in the pluralizing of letters, figures, and characters.

THE HYPHEN.—Use the hyphen (1) to join the parts of compound words, and (2) between the syllables when a word is divided.

LESSON 4.

SIMPLE SENTENCES—COMPOUND SUBJECT AND PREDICATE, AND COMPOUND AND COMPLEX MODIFIERS.

COMPOUND MODIFIERS.—More than a single noun, each modified by one or more adjectives, may be used in a sentence, in the several offices indicated in Lesson 2; and any verb or adjective in the sentence may be modified by more than one adverb.

Direction.—Point out the offices of the parts of speech in these sentences :—

1. The greedy grubs and insects devour tender potato-vines, beans, beets, corn, and other plants. 2. The Roman amusements were the stage, the circus, and the arena. 3. Despair not, soldier, statesman, citizen. 4. Macaulay, essayist, historian, and statesman, died in 1859. 5. Shakespeare's and everybody's ideal, Portia, was amiable and noble, and loved her husband truly and passionately. 6. The times made Brutus an assassin and a traitor.

Direction.—Write simple sentences illustrating all the points just made. In writing observe these rules also :—

THE COMMA.—Separate by the comma (5) connected words and phrases, unless all the conjunctions are expressed; and (6) the parts of a compound predicate, and other phrases, when long and differently modified.

Several nouns with their prepositions, forming phrases, may be used as adjective modifiers of the same word, and, with or without their prepositions, as adverb modifiers.

Direction.—Describe the phrase modifiers in these sentences, tell what they modify, and justify the punctuation :—

1. The tersest simplicity and a pregnant brevity of question and of reply were characteristics of the Spartans. 2. From every bush, from every fence, from cannon and muskets, a pitiless storm poured upon the retreating British. 3. At Cape May, the coast wears away nine feet a year.

Direction.—Write simple sentences illustrating all the points just made.

Several infinitive phrases or participles may be used in the various offices indicated in Lesson 3.

Direction.—Point out the infinitive phrases and participles in these sentences, tell their functions, and justify the punctuation :—

1. To spare the submissive and to war down the proud was

to recognize and obey the teaching of Rome. 2. After his acquittal, Warren Hastings amused himself with embellishing his grounds, riding fine Arab horses, and trying to rear Indian animals and vegetables in England. 3. A longing to dictate, to intermeddle, and to make others feel his power made Frederic the Great unwilling to ask counsel, to confide important secrets, or to delegate ample powers. 4. The world saw Marie Antoinette decorating and cheering her elevated sphere. 5. The queen's horses, saddled and bridled, and about to start and follow the chase, stood pawing the earth and champing their bits. 6. Obeying the precept, to watch and to pray, and overlooking our neighbors' speaking ill of us and doing us wrong constitute the severest test of Christian virtue. 7. To tell the truth and not to exaggerate, speaking honestly and not dissembling, no man has ever stood this test perfectly. 8. The highest proof of virtue is to possess boundless power without abusing it.

Direction.—Write simple sentences illustrating all these points. Keep the sentences, if possible, perfectly clear of complex modifiers.

Complex Modifiers.—The nouns and verbs of phrase modifiers and all other modifiers may themselves be modified.

Direction.—Point out and describe the modifiers in these sentences, particularly all those which modify other modifiers or parts of them, and justify the punctuation :—

1. Cromwell was bitterly opposed to all jurisdiction in matters of religion. 2. According to Marsh, the irregularity of the spelling in early English is very frequently chargeable almost wholly to the thoughtless printer's desire to fill out the line. 3. *Could* is said by Earle to have acquired its *l* by associating with those little words, or auxiliaries, *would* and *should*. 4. The Saxon words in English are short, in great part monosyllabic, and full of consonants. 5. Yeast is added to dough merely to convert, or, putting it in other words, to change, by chemical action, some of the starch into sugar, and to raise and lighten

the loaf by thus dispersing the liberated carbonic acid gas equally throughout the mass. 6. A well constituted tribunal sitting regularly six days in the week and nine hours a day would have brought Hastings' trial, lasting eight years, to a close in three months. 7. Addison's friends stood greatly amazed to see young Alexander Pope persistently maligning their chief, and yet giving himself out as a candidate for his favor.

Direction.—In these sentences you see that nouns as subjects, as complements, as possessive and explanatory modifiers, and nouns in adjective or adverb modifiers; that adjectives denoting qualities assumed or asserted; that adverbs; that verbs as predicates and verbs in infinitive phrases used independently or as adjective, explanatory, or adverb modifiers; and that participles used independently or as adjective modifiers, as complements, and as principal words in prepositional phrases—that these are all modified. You see, also, by what they are modified. Write simple sentences illustrating all these points. In writing observe this rule also :—

THE COMMA.—Set off by the comma (7) a term connected to another by OR and having the same meaning.

LESSON 5.

COMPLEX SENTENCES WITH ADJECTIVE CLAUSES.

You have seen that even simple sentences may be long and difficult, and may express much. But the simple sentence is not the only sentence in constant use. We may put two or more simple sentences together, each with all its essential parts accompanied by their modifiers, and form what we call a **complex** or a **compound sentence.** These parts of complex and of compound sentences, containing each, of course, a subject and a

predicate, we call **clauses.** Some of these clauses may perform simply the functions of adjectives, of adverbs, or of nouns. These we call **dependent clauses.** Those not so degraded in office we call **independent clauses.** Hence

A clause is a part of a sentence (complex or compound) containing a subject and a predicate.

A dependent clause is one used as an adjective, an adverb, or a noun.

An independent clause is one not used as an adjective, an adverb, or a noun.

A complex sentence is one composed of an independent clause and one or more dependent clauses.

A compound sentence is one composed of two or more independent clauses

We begin with that species of the complex sentence which contains a dependent clause used as an adjective, that is, an **adjective clause.** The adjective clause may modify any noun in the independent clause, and the word which connects it to the leading clause need not necessarily be the subject.

Adjective clauses may be classified as restrictive and unrestrictive. **Restrictive clauses** limit the scope, or application, of the word they modify; as, Water *that is stagnant* is unhealthful. **Unrestrictive clauses** do not so limit, or restrict, the application of the word they modify; as, Water, *which is oxygen and hydrogen united,* is essential to life.

Direction.—Point out and classify the adjective clauses in these sentences, tell what they modify, and name the additional office, if any, which each connective performs:—

1. Those who drink beer think beer. 2. Rome was great only in what we call physical strength. 3. Marlborough is perhaps

the only instance of a man of real greatness who loved money for money's sake. 4. The one great corruption to which all religion is exposed is its separation from morality. 5. The bran of wheat, which is the covering of the kernel, is made up of several layers, and is broken into scales in grinding. 6. The mightiest master of words the world ever knew was the great Athenian, D——th——s.

Often the connecting word is omitted, and so, sometimes, is the antecedent. *When* and *where*, equalling *in which; why*, equalling *for which;* and *whereby*, equalling *by which*, may introduce adjective clauses. *It* and *there* are often used idiomatically to throw the real subject after the verb.

7. There are times when every active mind feels itself above any and all human books. 8. It is faith in something and enthusiasm for something that make life worth looking at. 9. A verb is a word whereby the chief action of the mind is expressed. 10. The valley of Chamouni is a place where the traveler loves to linger for days and even for weeks. 11. Even P———r H—x—y would be troubled to give the reason why mosquitoes and midges exist. 12. Whoever or whatever violates a law of nature is punished. 13. It was life that he asked for. 14. The divisions which Lamb makes of the human race are two—the borrowers and the lenders. 15. Thrice is he armed that hath his quarrel just.

Direction.—Write complex sentences containing adjective clauses introduced by the several connectives used above, and illustrating all the points there made. In writing observe these rules also:—

THE COMMA.—Set off by the comma (8) the adjective clause when not restrictive.

THE DASH.—Use the dash where there is an omission (1) of AS, NAMELY, VIZ., I. E., OR THAT IS, **introducing illustrations or equivalent expressions, and (2) where there is an omission of letters or figures.**

LESSON 6.

COMPLEX SENTENCES WITH ADVERB CLAUSES.

Dependent clauses may discharge the office of adverbs. Such clauses, called **adverb clauses**, may express (1) the **time**, (2) the **place**, (3) the **degree**, (4) the **manner**, and (5) the **real cause** of the action or being denoted by verbs, or they may modify adjectives or adverbs.

Direction.—Classify the adverb clauses in these sentences, tell what they modify, and give the connectives with their full functions:—

1. The colorless substance known in ancient times as bird-lime is the gluten remaining after the starch in flour has been washed away. 2. The convalescent changes sides oftener than a politician.

After *than* and *as*, words are sometimes omitted.

3. The waves of sound do not move so rapidly as the waves of light. 4. The ancient Roman went to bed early, simply because his worthy mother Earth could not afford him candles. 5. I lisped in numbers, for the numbers came. 6. Where there is a well-ballasted paragraph, solid in matter and earnest in manner, the adverbs may be crowded with glad effect. 7. As the twig is bent, the tree is inclined. 8. While Raleigh was launching paper navies, Shakespeare was stretching his baby hands for the moon. 9. Milk is one of the most important foods, since it contains all the elements of nutrition in the most digestible form. 10. The more we know of ancient literature, the more we are struck with its modernness. 11. Milton almost requires a service to be played before you enter upon him. 12. As we grow older, we think more and more of old persons and of old places and things. 13. Sometimes there is cinder in the

iron, because there is cinder in the pay. **14.** Since we declared our independence in 17—, how this country has developed! **15.** As the juices of meat, determining its flavor, are not the same throughout an animal, all parts of the flesh do not taste alike. **16.** As one tree keeps down another in the forest, so one speculator antagonizes other speculators. **17.** When love begins to sicken and decay, it useth an enforced ceremony. **18.** The ether in space is so thin that some scientists doubt its having any resisting power. **19.** In Goethe's character of poet, he set as little store by useless learning as Shakespeare did. **20.** Carbonic acid gas sinks to the bottom of caves and abandoned wells, as it is heavier than air. **21.** Whenever the subjected nation even approximates to an equality in material or mental force, the native dialect is adopted by the conqueror. **22.** Tea increases the waste in the body, since it promotes the transformation of food without supplying nutriment, and increases the loss of heat without supplying fuel. **23.** Knowledge and timber shouldn't be much used till they are seasoned.

Direction.—Write complex sentences containing adverb clauses of time, place, degree, manner, and real cause, introduced by the several connectives used above. In writing observe this rule also :—

THE COMMA.—Set off by the comma (9) the adverb clause, unless it closely follows and restricts the word it modifies.

LESSON 7.

COMPLEX SENTENCES WITH ADVERB CLAUSES.

Adverb clauses may express (6) **reason,** the cause of our knowing and asserting something to be, (7) **condition,**

(8) **purpose**, and (9) **concession**, that in spite of which something exists.

Direction.—Classify the adverb clauses in these sentences, tell what they modify, and note the connectives which introduce the clauses different in kind :—

1. Foul deeds will rise, though all the earth o'erwhelm them, to men's eyes. 2. We have had a long and severe drought, for the streams are low. 3. Coffee, roasted, is ground so that the aromatic volatile oil in it may be developed. 4. If bad men combine, the good must associate. 5. Moralists should cultivate in men the proper love of wealth and of power, lest civilization should be undone. 6. Were one to open his ear and his purse to all the schemes proposed to him, he would soon find himself in the poor-house.

If is sometimes omitted.

7. Cheese, although it is itself difficult of digestion, promotes the digestion of other foods. 8. Since there are fossils in the rocks ante-dating man, the first of terrestrial animals in dignity could not have been the first in time. 9. Charles I. cringed to Louis XIV. that he might trample on his own people. 10. However imperfect the jury-system may be, we cannot afford to abandon it. 11. Richelieu died in the natural course of nature, notwithstanding he was all his life long beset by assassins. 12. Except your younger brother come down with you, ye shall see my face no more. 13. Unless the young of the oyster perished by the million, the shallow seas would swarm with these mollusks. 14. Love not sleep, lest thou come to poverty. 15. Provided a boy has an eye for every side and angle of contingency, he may succeed in law. 16. In case the winds were always southwest by west, women might take ships to sea. 17. Shun debt in order that you may never be the slave of creditors. 18. On condition that twelve citizens of Calais would give themselves into his hands, Ed. III. promised to show mercy to the town. 19. The season must have been a rainy one, because

vegetation is rank. **20.** O thou invisible spirit of wine, if thou hast no name to be known by, let us call thee devil.

Direction.—Write complex sentences containing adverb clauses of reason, condition, purpose, and concession, introduced by the several connectives used above.

Direction.—Justify the punctuation used in the sentences of Lessons 5, 6, and 7.

It is worth noting that of the nine classes of adverb clauses, explained and illustrated, the last five really come under the head of **cause,** although only the first of them assigns the cause proper. The *reason* clause assigns the cause of our knowing and asserting something to be, though not the cause which makes it to be; the *condition* clause assigns what, if it occurs, will be the cause of something; the *purpose* clause assigns the motive which is working in some mind, or might work in some mind, to cause something; and the *concession* clause assigns a cause for something else than that expressed in the leading proposition—a cause in spite of which what is said in the leading proposition takes place.

LESSON 8.

COMPLEX SENTENCES WITH NOUN CLAUSES.

Dependent clauses may perform the office of nouns. Such clauses, called **noun clauses,** may be used (1) as **subjects** of verbs, (2) as **object complements,**—objects—of them, (3) as **attribute complements,**—predicate clauses, (4) as **explanatory modifiers**—in apposition,—and (5) with

or without the preposition expressed, as **principal terms of prepositional phrases.**

These clauses may be questions, direct or indirect; and they may be quoted directly or indirectly.

A **direct question** introduced into a sentence is one in which the exact words and their order in an interrogative sentence are preserved, and which is followed by an interrogation point; and an **indirect question** is one referred to as a question, but not asked or quoted as such, and which is not followed by an interrogation point.

A **direct quotation** is one whose exact words, as well as thought, are copied, and an **indirect quotation** is one whose thought is copied, but whose exact words are not.

Direction.—Classify the noun clauses in these sentences, and point out the direct and the indirect questions and quotations:—

1. Much turns upon when and where you read a book. 2. Lowell has long been certain that the great vice of American writing and speaking is a studied want of simplicity. 3. Nathan Hale's only regret was, that he had but one life to give to his country. 4. Logicians say that the operations of the mind are three; namely, 1. Simple apprehension; 2. Judgment; 3. Discourse, or reasoning. 5. Byron, seeing Moore eating an underdone beefsteak, asked if he were not afraid of committing murder after such a meal. 6. That Mary Queen of Scots, hardly inferior to Elizabeth in intellectual power, stood high above her in fire and grace and brilliancy of temper, admits of no doubt. 7. Charles Lamb, reading the epitaphs in the church-yard, inquired, "Where be all the bad people buried?" 8. "I would surrender all my genius and learning in exchange for beauty" is a remark credited to Madame de Staël. 9. In studying grammar through the English language, we must purge our minds of the wooden notion that it is an inherent quality of a word to be this or that part of speech. 10. The whole force of conversation depends on

how much you can take for granted. 11. Your ancestors' doing nothing is not considered proof that you can do anything.

Direction.—Write as many complex sentences containing noun clauses of all kinds, and illustrate all the points made above. In writing observe these rules also :—

THE COMMA.—Set off by the comma (10) a noun clause used as an attribute complement; and (11) a direct quotation making complete sense and introduced into a sentence, unless it is formally introduced or is a noun clause used as subject; and use the comma (12) after AS, VIZ., TO WIT, NAMELY, **and** THAT IS, **when they introduce examples or illustrations.**

CAPITAL LETTERS.—Begin with a capital letter (8) the first word of a direct quotation making complete sense and of a direct question introduced into a sentence, and (9) phrases or clauses separately numbered or paragraphed.

QUOTATION MARKS.—Quotation marks enclose a copied word or passage. If the quotation contains a quotation, this is enclosed within single marks.

THE SEMICOLON.—Use the semicolon (1) before AS, VIZ., TO WIT, NAMELY, **and** THAT IS, **when they introduce examples or illustrations.**

LESSON 9.

COMPLEX SENTENCES WITH ALL KINDS OF DEPENDENT CLAUSES.

Direction.—Point out and classify the adjective, the adverb, and the noun clauses in these sentences, and justify the punctuation :—

1. If we track Queen Elizabeth through her tortuous mazes of lying and intrigue, the sense of her greatness is almost lost

in a sense of contempt. 2. William, Earl of Nassau, won a subject from Spain whenever he put off his hat. 3. The nearer you come into relation with a person, the more necessary do tact and courtesy become. 4. The natural tendency to run adjectives together in triads is an instinctive effort of the mind to present a thought with the three dimensions that belong to every solid. 5. "Truth gets well if [= *even if* = *though*] she is run over by a locomotive." 6. "Thanatopsis" first appeared in print in the North American Review, which for so many years was our leading Quarterly. 7. As *both* means two taken together, so *either* means two considered separately. 8. Yet I am strong and lusty, for in my youth I never did apply hot and rebellious liquors in my blood. 9. Know ye not that a little leaven leaveneth the whole lump? 10. The unpoetical side of protestantism is, that it has no women to be worshipped. 11. Where there is no tale-bearer, the strife ceaseth. 12. We disbelieve that we may the better believe and believe the better. 13. "God gave two-thirds of all the beauty to Eve" is a saying of the Mohammedans. 14. It will be fair to-day, for last evening's red sky is followed by this morning's gray. 15. Daily do we verify this saying: "Man's extremity is God's opportunity." 16. The principle involved in, "Resistance to tyrants is obedience to God," was the seminal principle of the American Revolution.

Direction.—Write complex sentences illustrating the several uses of dependent clauses. Let one or two illustrate the noun clause which takes the place of the principal word of a prepositional phrase, but which is without a preposition. In writing observe these rules also:—

THE COLON.—Use the colon (1) before a quotation or an enumeration of particulars when formally introduced.

BRACKETS.—Use brackets to enclose what, in quoting another's words, you insert by way of explanation or correction.

LESSON 10.

COMPOUND SENTENCES.

The independent clauses joined to form compound sentences may be (1) in the **same line of thought**, the second *adding* to the first, the third adding to the first and second, and so on; they may be (2) **adversative** to each other, presenting thoughts in *contrast* or in *alternation;* or they may express thoughts one of which shall be (3) a **consequence** of the other, or (4) an **inference** from it. They are usually connected by conjunctions, but they may stand joined by their very position in the sentence —connected without any conjunction expressed.

Direction.—Classify these sentences according to the relations of their clauses to each other, and note the conjunctions, when used, which unite the clauses in these relations:—

1. All the arrangements of our telescopes and microscopes are anticipated in the eye, and our best musical instruments are surpassed by the larynx. 2. Charms strike the sight, but merit wins the soul. 3. The consonant *B* was once a picture of a house, and *D* is an old picture of a door. 4. The one prudence in life is concentration; the one evil is dissipation. 5. Nitroglycerine has great rending power, but it has no value whatever as a projectile. 6. Fat is heat-generating alone, whilst flesh is both flesh-forming and heat-generating. 7. Spring is a fickle mistress, Summer is more staid, Autumn is the poet of the family, but Winter is a thoroughly honest fellow with no nonsense in him. 8. In the wilds of Maine, the aboriginal trees have never been dispossessed, nor has nature been disforested. 9. Oh! come ye in peace here, or come ye in war? 10. Wisdom

is the principal thing, therefore get wisdom. 11. The camel has been termed the ship of the desert, the caravan may be termed its fleet. 12. Tic-tac! tic-tac! go the wheels of thought; our will cannot stop them; they cannot stop themselves, sleep cannot still them; madness only makes them go faster; death alone can break into the case, and silence at last the clicking of the terrible escapement carried so long beneath our wrinkled foreheads. 13. Young trees must be planted in our older states, or the water in many of our streams will fail. 14. Water expands in freezing; often in the winter season pitchers filled with it burst. 15. Our memories are most retentive in youth, consequently geography, history, and the modern languages should be studied then. 16. These Moors are changeable in their wills—put money in thy purse.

Direction.—Write as many compound sentences whose clauses shall stand in the relations explained above, and illustrate the points there made. In writing observe these rules also :—

The Comma.—(13) Co-ordinate clauses independent or dependent, when short and closely connected, must be separated by the comma.

The Semicolon.—Co-ordinate clauses, independent or dependent, (1) when slightly connected or (2) when themselves divided by the comma must be separated by the semicolon.

The Dash.—Use the dash (3) where the sentence breaks off abruptly, and the same thought is resumed after a slight suspension, or another takes its place.

LESSON 11.

SIMPLE, COMPLEX, AND COMPOUND SENTENCES.

Direction.—Classify these sentences, name the independent and the dependent clauses, give the function and relation of each, and justify the punctuation throughout:—

1. A great deal which in colder regions is ascribed to mean dispositions belongs to mean temperature. 2. Cæsar thought Cassius dangerous to the state, because he had a lean and hungry look, and was without taste for music. 3. Most people in this country must work with head or hands, or they must starve. 4. And wretches hang that jurymen may dine. 5. The mountains in Brazil are too high to scale, the rivers are too wide to bridge. 6. The starting eyeball and the open mouth tell more terror than the most abject words. 7. Nature is in earnest when she makes a woman. 8. New rice must be inferior to old, inasmuch as it is less digestible. 9. It is remarkable that scarcely a house built before 1860 has any special means for ventilation. 10. By a usage, which was peculiar to England, each subtenant in addition to his oath of fealty to his lord swore fealty directly to the crown. 11. To be bold against an enemy is common to the brutes, but the prerogative of a man is to be bold against himself. 12. Very few people now urge that it is unjust to tax one for the education of other people's children. 13. Controversy equalizes fools and wise men, and the fools know it. 14. As the door turneth upon his hinges, so doth the slothful upon his bed. 15. Horse-racing is not a republican institution; horse-trotting is. 16. Where there is no vision, the people perish. 17. The internal secretions are diminished by the use of alcoholic drinks; hence the larynx, mouth, and throat become dry, the tendency to congestion of the circulation-centres also increasing. 18. Though Milton defended the execution of Charles I., he died an

ordinary death. **19.** That force is indestructible and eternal was first recognized in India. **20.** The belief of some is, that hospitality is largely a matter of latitude. **21.** Wallace's discovery of the military value of the stout peasant footman gave a death blow to the system of feudalism, and changed in the end the face of Europe. **22.** Many people are still confident that the national history and the national language are studied only in their decay. **23.** With us law is nothing, unless close behind it stands a warm, living public opinion.

Direction.—Write simple, complex, and compound sentences. Illustrate all kinds of dependent clauses in your complex sentences, and all kinds of independent clauses in your compound sentences. Let some of your compound sentences be without connectives. Attend to the punctuation.

LESSON 12.

SENTENCES WITH COMPLEX AND COMPOUND CLAUSES.

You have seen that single words may be united to form, for example, a compound subject or a compound complement; and that the same word may have many modifiers forming what, taken as a whole, we have called a compound modifier.

You have seen, too, that one modifier may be modified by another, the whole forming a complex word or phrase modifier.

You are now to see that sentences may contain clauses which are themselves complex or compound. In them we reach the highest stage of intricacy of which the sentence is susceptible.

Direction.—Point out the independent and the dependent clauses in

these sentences, tell what clauses are of the same order, are co-ordinate, and what modify clauses which are themselves dependent, give the function of each, and justify the punctuation :—

1. When I said I would die a bachelor, I did not think I should live till I were married. 2. As long as the Lord can tolerate me, I think I can stand my fellow-creatures. 3. The honorable member may perhaps find that, in that contest, there will be blows to take as well as blows to give; that others can state comparisons as significant, at least, as his own; and that his impunity may possibly demand of him whatever powers of taunt and sarcasm he may possess. 4. We pick the sun's rays to pieces, as [we would pick them] if they were so many skeins of colored yarn. 5. Train up a child in the way he should go, and, when he is old, he will not depart from it. 6. Only remember this: that, if a bushel of potatoes is shaken in a market cart without springs to it, the small ones always get to the bottom. 7. When one has had all his conceit taken out of him, his feathers will soon soak through, and he will fly no more. 8. If man could have invented language, we may safely conclude that he did invent it, for God does nothing for us which we can do ourselves. 9. Marshal Lannes once said to a French officer, "Know, Colonel, that none but a poltroon will boast that he never was afraid." 10. The view of Longinus, one of the ablest critics of antiquity, was the right one, that, if the Iliad was the work of Homer's fiery youth and early manhood, the Odyssey belongs to his serener age—that, if the one is the glory of the mid-day, the other is the glory of the setting sun. 11. The ordinary talk of unlettered men among us is fuller of metaphor, and of phrases that suggest lively images, than that of any other people I have seen. 12. As we perceive the shadow to have moved along the dial, but did not see it moving; and as it appears that the grass has grown, though nobody ever saw it grow: so the advances we make in knowledge, as they consist of such minute steps, are perceivable only by the distance.

Direction.—Write sentences containing compound and complex clauses and illustrate the points exhibited above. In writing observe these rules also :—

The Dash.—Use the dash (4) before a word or phrase repeated for emphasis.

The Colon.—Use the colon (2) between the great parts of a sentence when either of the parts is divided by the semi-colon.

LESSON 13.

SENTENCES WITH COMPLEX AND COMPOUND CLAUSES.

Direction.—Treat the sentences in this Lesson as directed with those in Lesson 12:—

1. "If I were rich, I think I would have my garden covered with an awning so that it would be comfortable to work in," says Warner, the humorist. 2. Speak the speech, I pray you, as I pronounced it to you, trippingly on the tongue; but if you mouth it, as many of your players do, I had as lief the town-crier spoke my lines. 3. There is no elasticity in a mathematical fact, everything must go to pieces that comes into collision with it. 4. Emerson tells us, "I knew a wise woman who said to her friends, 'When I am old, rule me.'" 5. "I am never beaten until I know I am beaten" was a remark of Benedict's. 6. Strangely in that distant century, where the general history is but outline, and the great men and women who figured on the world's stage are, for the most part, only names, the story of Becket, in the last days of it especially, stands out as in some indelible photograph, every minutest feature of it as distinct as if it were present to our eyes. 7. The point of honor which requires a man to be afraid of seeming to be afraid of what he is afraid of formed no part of the Homeric idea of heroism. 8. Sheridan, when he concluded his great speech in the impeachment of Hastings, contrived, with a knowledge of stage effect which his father might have envied, to sink back, as if exhausted, into the arms of Burke, who

hugged him with the energy of generous enthusiasm. 9. But we cannot have everything, as the man said when he was down with the small-pox and the cholera, and the yellow-fever came into the neighborhood. 10. They sent Tallien to seek out a boy lieutenant, Napoleon Bonaparte, the shadow of an officer, so thin and pallid that, when he was placed on the stand before them, the President of the Assembly, fearful, if the fate of France rested on the shrunken form, the ashy cheek before him, that all hope was gone, asked, "Young man, can you protect the Assembly?" 11. The dogma is borrowed from a character in a play which is, I dare say, as great a favorite with my learned friend as it is with me,—I mean the comedy of "The Rivals"—in which Mrs. Malaprop, giving a lecture on the subject of marriage to her niece, (who is unreasonable enough to talk of liking, as a necessary preliminary to such a union,) says, "What have you to do with your likings and your preferences, child?"

Direction.—Write as directed in the preceding Lesson. In writing observe these rules also :—

Marks of Parenthesis.—Marks of parenthesis may be used to enclose what has no essential connection with the rest of the sentence.

The Dash.—The dash may be used (5) instead of marks of parenthesis, and (6) may follow other marks, adding to their force.

LESSON 14.

SUBSTITUTION AND CONTRACTION.

One part of speech or modifier may be exchanged for another, and by omission and contraction we may abridge and even get rid of clauses, dependent or independent. We shall make use of these facts when we

come to speak of certain qualities of style, but for obvious reasons we shall take up the matter here.

Direction.—Where you can, change the prepositional phrases in these sentences to adjectives, to adverbs, or to nouns in the possessive case:—

1. A thing of beauty is a joy forever. 2. German is homogeneous to a remarkable degree. 3. At Naseby, the rout of the forces of the King was complete. 4. From the time of Edw. the First to that of Cromwell, no Jew touched the soil of England. 5. The dungeon was, in its origin, the principal tower in the castle of the lord. 6. The best features of the translation of King James, in 1611, are derived from the version of Tyndale. 7. Vulgarisms are, in many cases, only poetry in the egg.

Direction.—Where you can, change these adjectives, adverbs, and nouns in the possessive case to prepositional phrases:—

1. Charles the Second's last act was to seek formal admission into the Roman Catholic Church. 2. The interjection may be said to be passion's mother-tongue. 3. The conclusions of science are seldom more than highly probable. 4. The study of the Greek and Latin languages might advantageously be partly replaced by that of Anglo-Saxon. 5. The serpent's trail is over them all. 6. There were 700,000 vols. in the two Alexandrian libraries. 7. British and American commerce has scattered the productions of Anglo-Saxon genius over the habitable globe. 8. In Elizabeth's reign, domestic architecture was in its infancy. 9. The water-lily is the type of the poet's soul. 10. This strange word, demijohn, has sadly puzzled etymologists.

Direction.—Write sentences illustrating fully both these series of changes.

Participles may be substituted for infinitive phrases, and infinitive phrases for participles.

Direction.—Where you can, change the participles in these sentences to infinitive phrases, and the infinitive phrases to participles;—

1. To speak properly, vulgarity is in the thought and not in the word. 2. One of the great needs of language is the purging it of its prurient and pretentious metaphors. 3. The best way of arriving at a theory of disease is by beginning with the theory of health. 4. To reduce a language to writing is to put a stop to the formation of inflections. 5. Having something to say and saying just that and no other is after all the secret of the art of writing. 6. To have a specific style and always to use it is to be poor in speech.

Direction.—Write sentences illustrating these substitutions.

Adjective, adverb, and independent clauses may be contracted by omitting pronouns and verbs or the verbs alone.

Direction.—Contract these adjective and adverb clauses and some of the independent clauses:—

1. Our place is to be true to the best that we know. 2. All attainable health is a duty, all avoidable sickness is a sin. 3. You are always sure to detect a sham in the things which folks most affect. 4. When you are an anvil, hold you still; when you are a hammer, strike your fill. 5. No poetry was ever more human than Chaucer's is. 6. The oak does not grow so tall as the pine grows. 7. Truth gets well if she is run over by a locomotive. 8. The most satisfactory impressions of places which we have never seen are derived from poetry. 9. Lawyers are the cleverest men, ministers are the most learned, and doctors are the most sensible. 10. The Yankee says that, if it were possible, he would have no outside rows in his cornfield.

Direction.—Write sentences illustrating these contractions.

LESSON 15.

SUBSTITUTION AND CONTRACTION.

We may rid the sentence of adjective clauses by dropping the subject and verb; adverb clauses by dropping the subject, verb, and connective; and independent clauses by dropping the subject, verb, and repeated words.

Direction.—Get rid of as many of these adjective, adverb, and independent clauses as you can:—

1. Affectation, which is the desire of seeming to be what we are not, is the besetting sin of men. 2. Sacrifice was not only a Jewish custom, but it was a Grecian, a Phœnician, and a Roman custom. 3. There is no place which is too humble for the glories of heaven to shine in. 4. One of the most familiar English endings of nouns is *er*, which is indicative of the agent. 5. What the Puritans gave the world was not thought, but it was action. 6. Though Elizabeth was buried in foreign intrigues, she was above all an English sovereign. 7. The best sermon which was ever preached upon modern society is "Vanity Fair." 8. In mere love of what was vile, Charles II. stood ahead of any of his subjects. 9. Popular opinions are often true, but they are seldom or never the whole truth. 10. The proportion of water which is commonly found in butter is from half an ounce to an ounce in a pound. 11. At Concord, our fathers fired the shot which was heard round the world.

Direction.—Write sentences fully illustrating these changes.

An adjective clause may contract to a prepositional phrase with a noun for the principal word; and an ad-

verb or a noun clause to a prepositional phrase with a participle or a noun for the principal word.

Direction.—Contract these adjective, adverb, and noun clauses to prepositional phrases with nouns or participles as the principal words:—

1. A shrug of the shoulders would lose much if it were translated into words. 2. Men, like peaches and pears, grow sweet a little while before they are ready to fall. 3. A sharp criticism which has a drop of witty venom in it stings a young author almost to death. 4. Many people fail, because they neglect their business. 5. Trains should be run that travellers may be accommodated. 6. If we keep to the golden mean in everything, we shall at least avoid danger. 7. Queen Mary was hopeful that she should be liberated by France or Spain, the enemies of Elizabeth. 8. The true Christian lives as the New Testament directs. 9. Shakespeare died where he was born. 10. Milton was eight years old when Shakespeare died. 11. Some minute animals feed, though they have no mouths or stomachs. 12. Though we care for our bodies, we cannot always keep them in health and vigor. 13. The thought that the fixed stars are billions of miles away is appalling.

Direction.—Write sentences containing adjective clauses, and those classes of adverb and noun clauses used above, and illustrate the changes there shown.

LESSON 16.

SUBSTITUTION AND CONTRACTION.

Adjective, adverb, noun, and independent clauses may be contracted to participles, or to phrases containing participles.

Direction.—Change each dependent clause in these sentences, and an independent clause in the compound sentence, to a participle, or to a phrase containing a participle:—

1. Men who have not handled books from infancy are afraid of them. 2. Glaciers, which flow down mountain gorges, obey the law of rivers. 3. Good Americans, when they die, go to Paris. 4. Error dies of lockjaw if she scratches her finger. 5. That a maple tree has sex seems a little strange. 6. When Johnson wrote for publication, he did his sentences out of English into Johnsonese. 7. Death, though it delays its visit long, will certainly knock at every door. 8. Dark clothes are warm in summer, because they absorb the rays of the sun. 9. The only criticism made upon Washington is, that he was not intellectually eminent. 10. Franklin must have been a wise philosopher, since he is quoted by everybody. 11. What boy does not lament that he never heard Daniel Webster speak? 12. The Mosque of Omar occupies the site of Solomon's Temple, and it is the most graceful building in the East.

Direction.—Write sentences containing (1) restrictive and (2) unrestrictive adjective clauses, (3) those kinds of adverb and (4) of noun clauses used above, and (5) independent clauses, and illustrate the changes there made.

Adverb and independent clauses may be contracted to absolute phrases.

Direction.—Change one independent clause in each compound sentence below to an absolute phrase, and every adverb clause in the complex sentences to one:—

1. When the cat's away, the mice will play. 2. The letter A was once a picture, a bull's head was represented by it. 3. The tides rise higher than usual at new moon, since the sun and moon then act in conjunction. 4. Though the age of reading and of thinking men has come, the age of bullets is not over. 5. If the boy sows the seeds of moral or physical ill health, the man

will reap the bitter harvest. 6. We have passed the 21st of Sept., as the sun sets now before six. 7. Every inordinate cup is unblessed, and the ingredient is a devil.

Direction.—Write sentences containing the kinds of adverb clauses used above, and write compound sentences, and illustrate the changes there shown.

LESSON 17.

SUBSTITUTION AND CONTRACTION.

Adjective, adverb, and noun clauses may be contracted to infinitive phrases.

Direction.—Contract the dependent clauses in these sentences to phrases containing infinitives.

1. A general often leaves his camp-fires burning that they may conceal his retreat. 2. Modern failures are of such magnitude that they appal the imagination. 3. Some students are foolish, because they study so late at night. 4. We should rejoice when we hear of the prosperity of others. 5. It is of the very nature of an interjection that it eludes the meshes of a definition. 6. Every Bostonian thinks that the State House is the hub of the solar system. 7. The Son of Man had no place where he might lay his head. 8. That we make the most of golden opportunities is a privilege as well as a duty. 9. The influence of school prizes is, that they lead pupils to study for the sake of them. 10. Everybody is quite sure that he shall make a mint of money in his speculation. 11. His friends do not know how or where they should look for the body of A. T. Stewart. 12. People in this country are seldom without the means by which they can procure food. 13. How delightful it would be if we could throw away our locks and turn our jails and prisons into hospitals! 14. There is a time when one may dance.

Direction.—Write sentences containing the kinds of adjective, ad-

verb, and noun clauses used above, and illustrate the changes there made.

Direct questions or quotations may be changed to indirect, and indirect to direct.

Direction.—Change the direct questions and quotations below and in Lesson 13 to indirect, and the indirect to direct:—

1. An Athenian, sent to Sparta on public business, reported, on returning to his native city, that he understood why the Spartans were so ready to remain on the battle-field, as a Spartan death was less formidable than a Spartan dinner. 2. Agesilaus the Great, hearing one praise an orator who had the power of magnifying little things, said, "I do not like a shoemaker who puts large shoes on a small foot." 3. Had a Spartan been asked, "What is the chief end of man?" he would have answered by inquiring if it was not to live as uncomfortably as possible, and to die fighting, spitted by a hostile spear.

Direction.—Write sentences illustrating these changes.

Adverb clauses may be changed to adjective clauses, and one of the independent clauses in a compound sentence to an adjective or an adverb clause.

Direction.—Change the adverb clause below to an adjective clause, and one clause of each compound sentence to a dependent clause, adjective or adverb:—

1. Give us the luxuries of life, and we will dispense with its necessaries. 2. There is surely an eclipse, it is growing dark at midday. 3. The engines are returning, the fire is put out. 4. When a miser has lost his hoard, he has nothing left to comfort him. 5. The prodigal son had the best of reasons for staying at home, yet he wandered away from it. 6. Pearls are worn by queens, and yet these jewels are formed inside of oyster shells.

Direction.—Write sentences illustrating all these changes.

LESSON 18.

EXPANSION AND SUBSTITUTION.

Direction.—By expansion and substitution illustrate, with the sentences in this and in the following Lesson, the teaching of the last four Lessons, and give an account of your work:—

1. Everybody has something to teach us. 2. Almost extinguished among the Jews, sacrifice is still a part of the worship of the Bedouin Arab. 3. Adam Smith's "Wealth of Nations" is one of the most important books men have written. 4. The wonderful having become common, we are likely to overlook it. 5. George the Third's reign was the golden age of mediocrity. 6. Milton was not only the highest but the completest type of Puritanism. 7. The setting sun, mantling with the bloom of roses the Alpine snows, had to our eyes a value beyond its optical one. 8. A race shortening its weapons lengthens its boundaries. 9. We are all tattooed in our cradles with the national beliefs and prejudices. 10. The story of Cromwell's being prevented by a royal embargo from crossing the sea to America is probably unfounded. 11. No poet of the first class has ever left a school behind him, his imagination being incommunicable. 12. A petition from the officers of Parliament demanded the withdrawal of the proposal to restore the monarchy. 13. After eating honey, one thinks his tea to be without sugar. 14. The fire is put out, for the engines are returning. 15. Had you asked Dr. Johnson what his opinion of a sick man was, he would have replied, "Every man is a rascal as soon as he is sick." 16. To defend ourselves and our own is an imperative duty. 17. The Nibelungen Lied, the great epic of Germany, dates, in all probability, back to 1200. 18. The best of perfumes is just fresh air with no mixture of anything in it. 19. Shakespeare was forty-four years old at Milton's birth. 20. Mohammedans try to live up

to the teachings of the Koran. **21.** Wishing to enjoy the Adirondacks, you must carry mountains in your brain. **22.** Read by every one, the words of the English Bible do not become obsolete. **23.** The effect of friction is to heat the substances rubbed. **24.** We are certain in the end to overcome evil with good. **25.** The weeds in our gardens and in our minds are likely to grow so fast as to choke the plants. **26.** Staying at home, one may visit Italy and the tropics. **27.** Trifles light as air are to the jealous confirmations strong as proofs from holy writ.

Direction.—Write sentences and expand them to illustrate the points made above. When you can, illustrate, as above, more than one point in a sentence.

LESSON 19.

EXPANSION AND SUBSTITUTION.

1. The lamper eel fastens upon a person or a fish to suck out the blood. **2.** We are always glad to harness a force of nature to our work. **3.** Drive a strange ox into a pasture, and there will always be a trial of strength between him and the leader of the herd. **4.** The dough not being well kneaded, the bread is too porous. **5.** Dry flour having been added to the dough, the loaf will be hard and close. **6.** Sir Walter Scott was unjust to himself to write, after the great failure, almost without cessation. **7.** We are sorry to see the days growing shorter and the nights longer. **8.** It is a good sign, when writing, to have your feet grow cold. **9.** The frost having appeared, the yellow fever is still loth to leave. **10.** Liberty's knowing nothing but victory has almost become an adage. **11.** Everybody concedes Washington's having been a purer patriot than Napoleon. **12.** God made the country, and man the town. **13.** To earn is to have. **14.** Being delightful is being classic. **15.** Capt. Eads is building jetties at the mouth of the Mississippi for the improvement of the channel. **16.** With good health and cheerful spirits, one

can accomplish much. **17.** By keeping the fields free from weeds, one will not necessarily reap a bountiful harvest. **18.** By allowing the weeds to grow unchecked, the farmer will reap nothing at all. **19.** Rain, falling, rises from the lakes and seas as vapor. **20.** Night came on, closing the petals of the flowers. **21.** A strong argument against the jury-system is the court's excluding intelligent men from the jury-box. **22.** Arnold was fearful of being detected in his treason. **23.** Each rogue, repentant, melts his stern papa. **24.** Cairo is situated at the junction of the Ohio with the Mississippi. **25.** The Nile, rising to a certain height, makes Egypt fruitful. **26.** By no enactment of Maine Laws will legislatures utterly destroy intemperance. **27.** The grass is covered with dew this morning, because the night was clear and cool. **28.** By the concealment of his crime, the murderer escaped detection. **29.** A scholar who has lost his money is not a bankrupt. **30.** Though we live in time and space, yet we can understand neither. **31.** Water, one of whose elements is inflammable and the other supports combustion, is itself hostile to fire. **32.** The ice, having contracted and left great cracks, must have been subjected to very low temperature. **33.** Hamlet's mother asking him, "What have I done that thou dar'st wag thy tongue in noise so rude against me?" he replied that it was an act which blurred the grace and blush of modesty. **34.** Roads are repaired for the accommodation of travellers.

Direction.—Be careful so to expand and change the sentences in these two Lessons that every point in the four preceding Lessons shall be illustrated. Give the reason for every mark of punctuation in them.

LESSON 20.

COMPOSITION OF SENTENCES.

Direction.—Notice how, by reducing some of these simple sentences to adjective clauses and afterwards to participle and prepositional phrases, this series of sentences is converted into one sentence:—

I greatly admire the Alps. I see them distinctly from the windows of my "Castles in Spain." I delight in the taste of the southern fruit. This fruit ripens upon my terraces. I enjoy the pensive shade of the Italian ruins. These ruins are in my gardens. I like to shoot crocodiles. I like to talk with the Sphinx. The Sphinx stands upon the shores of the Nile. The Nile flows through my domain.=

I greatly admire the Alps, which I see distinctly from the windows of my "Castles in Spain;" I delight in the taste of the southern fruit that ripens upon my terraces; I enjoy the pensive shade of the Italian ruins which are in my gardens; I like to shoot crocodiles, and talk with the Sphinx standing upon the shores of the Nile which flows through my domain.=

I greatly admire the Alps, seen distinctly from the windows of my "Castles in Spain;" I delight in the taste of the southern fruit ripening upon my terraces; I enjoy the pensive shade of the Italian ruins in my gardens; I like to shoot crocodiles, and talk with the Sphinx upon the shores of the Nile flowing through my domain.

Direction.—Notice how, by the use of adverb and adjective clauses and prepositional phrases, these sentences reduce to a single beautiful sentence:—

The confusion of unloading was long over. The ship lay at the wharf. All her voyages seemed to be ended. Then I dared to creep timorously along the edge of the dock. The water of its huge shadow was black. The risk of falling into it was great. I placed my hand upon the hot hulk. I thus established a mystic and exquisite connection with Pacific islands, with palm groves, and with passionate beauties. These beauties the palm groves embower. I established a mystic and exquisite connection with jungles, Bengal tigers, pepper, and the crushed feet of Chinese fairies.=

Long after the confusion of unloading was over, and the ship lay at the wharf, as if all voyages were ended, I dared to creep timorously along the edge of the dock, and, at great risk of falling into the black water of its huge shadow, placed my hand upon the

hot hulk, and so established a mystic and exquisite connection with Pacific islands, with palm groves, and all the passionate beauties they embower; with jungles, Bengal tigers, pepper, and the crushed feet of Chinese fairies.

Direction.—Contract each of these groups of sentences to a single sentence:

The sails hung ready. The ship lay in the stream. Busy little boats darted about her. Puffing little steamers darted about her. They clung to her sides. They paddled away from her. They led the way to the sea. In this manner minnows might pilot a whale.

Balthazar Gérard was the murderer of Prince William of Orange. William was surnamed William the Silent. Gérard had dropped his pistols. He dropped them on the spot. The spot was where he had committed the crime. Upon his person were found two bladders. These bladders were provided with a piece of pipe. With these bladders he had intended to assist himself across the moat. Beyond this moat a horse was waiting for him.

My grandfather Titbottom called me into his presence. I was a mere child. He said he should soon be gone. He wanted to leave with me some memento of his love. These spectacles are valuable. He knew of nothing more valuable. Your grandmother brought them from her native island. She arrived here one summer morning, long ago.

Those days are long past now. But still I walk upon the Battery. I look towards the Narrows. Beyond them there are many friends. I know this. They are separated from me by the sea. Of these I would so gladly know. Of these I so rarely hear.

Direction.—Expand the two absolute phrases, the two phrases beginning with participles, and the explanatory phrase below into clauses, contract the adjective clause, and rewrite the sentence:—

And then—Homer's frenzy of youthful adventure once appeased,

his knowledge embracing everything that was known in his age —the image of the beautiful Ionia once more arose to his vision, and a home-longing, like that of Odysseus, sitting on the rocky shore of Calypso's isle, yearning for Ithaca, the dwelling of his wife and son, compelled him to return.

Direction.—Expand six of the participles and participle phrases and one prepositional phrase, in this sentence, into clauses, five of which shall be adjective clauses and two adverb, and see how the unity and clearness of the sentence are marred:—

The history of the preceding events is the history of wrongs inflicted and sustained by various tribes, which, indeed, all dwelt on English ground, but which regarded each other with aversion such as has scarcely ever existed between communities separated by physical barriers; for even the mutual animosity of countries at war with each other is languid when compared with the animosity of nations which, morally separated, are yet locally intermingled.

Direction.—See into how many sentences, simple and complex, you can resolve the preceding sentence.

Direction.—Change a noun clause in the sentence below to an infinitive phrase and a prepositional phrase to an adverb, get rid of the adjective clause, and convert the whole sentence into two:—

Twice referring to the witticism of Cato, who declared that he did not see how the soothsayers could avoid laughing each other in the face, Cicero exhibits the disbelief which prevailed, at his time, respecting the heathen gods.

Direction.—Change the proper connectives and form two compound sentences out of the first group of sentences below, and three out of the second groups:—

Charles II. bestowed much. He never gave spontaneously. He neither enjoyed the pleasure nor acquired the fame of beneficence. It was painful to him to refuse.

The poet uses words. We observe certain phenomena. We

cannot explain them into material causes. Logicians may reason about abstractions. We therefore infer something not material. The great mass of men must have images. They are merely the instruments of his art, not its objects. We can define it only by negatives. Of this something we have no idea. The tendency of the multitude in all ages to idolatry can be explained on no other principle. We can reason about it only by symbols.

Direction.—Group the sentences below into four, some complex and some compound, one or two with complex clauses:—

Mr. Ruskin says that Shakespeare has no heroes. He says that Shakespeare never casts around human nature a really heroic lustre except in the persons of women—Cordelia, Desdemona, Hermione, Imogen. It is indisputable that Shakespeare assigns to his good women a spiritual purity and elevation. This he attributes to none of his men, or to Brutus only. But the character in his dramas which leads is in the vast majority of instances a man. The part played by women is more self-sacrificing than that played by man. It is the world of man, however, that the action of the play chiefly illustrates. In Shakespeare's dramas the women throw light upon the men. In George Eliot's novels the men throw light upon the women.

LESSON 21.

SYNTHESIS OF SENTENCES INTO PARAGRAPHS.

You are now acquainted with all the parts of speech, and have used them in their various offices and relations in the sentence. You have familiarized yourselves with word, phrase, and clause modifiers, simple, compound,

and complex, and have constructed sentences of all kinds, simple, complex, and compound. You have learned all the ways of contracting complex and compound sentences to simple, of expanding simple sentences to complex and compound, and of substituting one word, phrase, or clause for another—in fine, you have been brought face to face with the sentence, and have learned to construct it in all its varieties.

THE PARAGRAPH.—Having put words, phrases, and clauses together to form sentences, we must learn to join sentences together to form paragraphs. We say *join sentences together;* for, just as words, phrases, and clauses are more or less closely united in the sentence in meaning and in position, excluding from, or admitting, between them a comma, a dash, a semicolon, or a colon, so sentences separated by a period or other terminal mark may be connected—the bond which unites them being their common relation to the thought, or point, which jointly they develop and express. Sentences thus related and grouped together form what we call a **paragraph.** Sometimes a single sentence, sufficiently developing the point, forms a paragraph. The paragraph is exceedingly useful if not absolutely necessary, in announcing to the reader where the development of a point begins and ends. The paragraph is indicated to the eye by beginning a little to the right of the marginal line of the page.

James II. at the moment of his accession was in doubt whether the kingdom would peacefully submit to his authority. The Exclusionists, lately so powerful, might rise in arms against him. He might be in great need, as was his brother, of French money and French troops. He was, therefore, during some days, content to be a sycophant and a mendicant. He humbly apologized to Louis XIV. for daring to call Parliament together without the consent of the French government. He begged hard for a

French subsidy. He wept with joy over the French bills of exchange. He sent to Versailles a special embassy charged with assurances of his gratitude, attachment, and submission.

Direction.—Note the facts which the paragraph above contains, and how they are expressed.

1. James the Second's doubt. 2. The possible rising of the Exclusionists, 3. The King's possible need. 4. What he was content to be. 5. His apology—to whom and for what. 6. His petition. 7. His joy. 8. His embassy—whither and for what sent.

Direction.—State and number the facts in these paragraphs, and then, without reference to the text, develop these facts into paragraphs of your own.

For many years after the Restoration, the Puritans were the theme of unmeasured invective and derision. They were exposed to the utmost licentiousness of the press and of the stage, at the time when the press and the stage were most licentious. They were not men of letters; they were, as a body, unpopular; they could not defend themselves; and the public would not take them under its protection. They were, therefore, abandoned, without reserve, to the tender mercies of the satirists and dramatists. The ostentatious simplicity of their dress, their sour aspect, their nasal twang, their stiff posture, their long graces, their Hebrew names, their contempt of human learning, and their detestation of polite amusements were, indeed, fair game for the laughers.

The Puritans recognized no title to superiority but the favor of God; and, confident of that favor, they despised all the accomplishments and all the dignities of the world. If they were unacquainted with the works of philosophers and poets, they were deeply read in the oracles of God. If their names were not found in the registers of heralds, they were recorded in the Book of Life. If their steps were not accompanied by a splendid train of menials, legions of ministering angels had charge over them. Their palaces were not made with hands; their diadems crowns of glory which should never fade away. On the

rich and the eloquent, on nobles and priests they looked down with contempt; for they esteemed themselves rich in a more precious treasure and eloquent in a more sublime language, nobles by the right of an earlier creation, and priests by the imposition of a mightier hand.

Direction.—See into what sort of clause you can expand the phrase beginning with *confident;* into what phrases you can contract the three clauses beginning with *if*, and into what word the clause beginning with *which*.

When More heard the voice of one who was known to have boggled hard at the oath a little while before, calling loudly and ostentatiously for drink, he only noted him with his peculiar humor. "He drank," More supposed, "either from dryness or from sadness" or "*quod ille notus Pontifici.*" More was called in again at last, but only repeated his refusal. It was in vain that Cranmer plied him with distinctions which perplexed even the subtle wit of the ex-chancellor; he remained unshaken and passed to the Tower. For the moment, even Cromwell shrank from his blood. More remained a prisoner, while new victims were chosen to overawe the silent but widely spread opposition to the bill of Supremacy.

A mock trial was hardly necessary for the condemnation of More or for that of Fisher, the most learned of the prelates who had favored the New Learning, and who had been imprisoned, on the same charge, in the Tower. The old bishop approached the block with a book of the New Testament in his hand. He opened it, at a venture, ere he knelt, and read, "This is life eternal to know Thee, the only true God." His death was soon followed by that of More. On the eve of the fatal blow, he moved his beard carefully from the block. "Pity that should be cut," he was heard to mutter with a touch of the old, sad irony, "that has never committed treason."

LESSON 22.

SYNTHESIS OF SENTENCES INTO PARAGRAPHS.

Direction.—Construct out of these groups of bald facts paragraphs of three sentences each, placing the facts in their proper relation and supplying what is needed, and write on the first line of each paragraph the topic it develops:—

The same elements in flesh as in flour. In animals as in plants. The vegetable draws water and minerals from the soil. Absorbs and incorporates the air. Eaten, it sustains the life of animals. Hence animals gain the substances the vegetable first acquired. The vegetable receives from the animal the air thrown out in respiration. Lives and grows upon it. The animal itself becomes its food. The very bones made to increase the growth of vegetables. These eaten by the animal, the animal eats its own bones and lives on its own flesh.

Organs and tissues of the body continually changing. Atoms present one hour gone the next. When gone, the body wasted. Unless renewal attends the process. Renewing substance must be of the same nature as the wasted. Bone renewed by bone. Flesh by flesh. Body always changing, yet the same. This duty assigned to food. Supplies to each part same kind of material lost.

The amount of vital action shown by respiration and pulsation. At night, low and tolerably uniform. High and varying during the day. Large increase after a meal. Decrease, before the next meal. Increase followed by decrease, due to food, proves its influence temporary. After a sufficient interval, another supply of food necessary. But the body not a passive agent. Not entirely subject to the action of food. No supply could prevent decrease of vital action at night. Nor make them equal night and day.

Direction.—Construct out of this group of bald facts two paragraphs.

supplying what is needed to make the narrative smooth and flowing, and write on the first line of each paragraph the topic developed:—

Was in my working dress. Best clothes not yet arrived. Was dirty from my journey. Pockets stuffed with shirts and stockings. Knew no soul or where to look for lodging. Fatigued with travelling and want of rest. Money, a Dutch dollar, and a shilling in copper. Shilling offered for my passage. Refused. Because I had rowed. Then I walked up the street. Gazed about. Hungry. Met a boy with bread. Had made many a meal on bread. Inquired where he got it. Went to the baker's. Second street. Asked for biscuit. Meant such as we had in Boston. Were none in Philadelphia. Asked for a three-penny loaf. Had none. Ignorant how cheap bread was. Ignorant of the names of his bread. Asked for three-penny worth of any sort. Three great, puffy rolls.

Direction.—Construct out of this group of facts three paragraphs, keeping up the direct discourse as far as possible, and write, as directed above, the topics developed:—

A pious Brahmin made a vow. Would sacrifice a sheep. Went forth to buy one. In his neighborhood, three rogues. Knew his vow. Laid a scheme. The first met him, and asked if he would buy a sheep. Had one fit for sacrifice. For that very purpose he came forth this day. The rogue opened a box. Brought out an unclean beast. An ugly dog. Wretch, callest thou that cur a sheep? Truly, a sheep of the finest fleece and of the sweetest flesh. An offering acceptable to the gods. Friend, thou or I must be blind. The second confederate came up. Praised be the gods. Am saved the trouble of going to market for a sheep. What I wanted. For what wilt thou sell it? The Brahmin heard it. Mind wavered. Take heed what thou doest. No sheep. An unclean cur. Said the new comer. Art drunk or mad. A third confederate came near. Ask this man what the creature is. Will stand by what he says. Agreed. He called out, Stranger, what dost thou call this beast? Surely a fine sheep. Surely the gods have taken away my senses. Asked pardon of the owner. Bought it for a measure of rice and a

pot of ghee. Offered it to the gods. Wroth at the unclean sacrifice. Smote him with a sore disease in all his joints.

LESSON 23.

SYNTHESIS OF SENTENCES INTO PARAGRAPHS.

Direction.—Study this group of facts carefully, see what ones are related in meaning and can be united, form as many paragraphs as you think there should be, and write the topics as directed above:—

A person is suddenly thrust into a strange position. Finds the place to fit him. Has committed a crime, perhaps. Sent to the State Prison. All the sharp conditions of the new life stamp themselves on his consciousness. Like a signet upon wax. Illustrated by an image. Did you ever see the soft-spoken, velvet-handed steam-engine? At the mint. Piston slides backward and forward. Lady slips her finger into and out of a ring. Lays one of its fingers on a bit of metal. A coin now. Will remember the touch. Tell a new race about it. Twenty centuries hence. So a great silent-moving misery puts a new stamp on us. In an hour. A moment. Impression sharp. Seems as if it had taken a life-time to engrave it. Been down to the Island. Deer-shooting. Island where? No matter. Splendid domain. Blue sea around it. Runs up into its heart. Boat sleeps like a baby in lap. Tall ships outside. Stripped to fight the hurricane. Storm stay-sails flying in ribbons. Trees. Beeches. Oaks. Hung with moss. Bearded Druids. Some coiled in the clasp of grape-vines. Open patches. Sun gets in and goes to sleep. Winds come down finely sifted. Soft as swan's down. Rocks. Fresh-water lakes. Mary's lake. Crystal-clear. Full of flashing pickerel. Six pounds for breakfast. I did it.

Direction.—Out of this group of facts construct as many paragraphs as you think there should be.

You will notice that the paragraphs are themselves related, because the topics which they develop are. When your work is done, write over them the general subject, or topic, treated, and the topic of each paragraph as directed above:—

Human life not held sacred among the Romans of the first and second centuries. Seen in the cruelties of their warfare. Lives of the conquered in battle forfeit to the conqueror. The surrender of a town a signal for indiscriminate massacre. Little heed paid to the distinction between combatants and the peaceful inhabitants for whom they fought. Right of parents to destroy offspring not thought desirable to bring up recognized in law and practice. There was a law, originally, forbidding the destruction of infants. The law became practically obsolete. The Romans followed the teachings and the practice of the Greeks in this respect. Romans had a coarse appetite for food. Gluttony. Modern society affords no parallel. Two hundred and fifty dollars for a single fish. The mullet. Suppers extended far into the night. Guests inflamed with wine. Coarse revelry. No uncommon thing for a Roman gentleman to take an emetic. So might indulge his appetite again. Prolong the pleasures of the table. Roman law gave absolute power to slaveholder. Could beat, maim, kill his slave. Slave could own no property. Contract no marriage. When allowed to give testimony, examined under torture. Master murdered by a slave, all the slaves of his household crucified without mercy. Slaves brought from all directions. Largest numbers from Asia. Every Roman felt a pride in owning at least a few. Some, from ten to twenty thousand. A freedman. Had lost many slaves. But able at his death to leave 4116. Among slaves were sometimes carpenters, secretaries, physicians, and architects. Nothing to prevent a drunken master from wreaking vengeance on his slave. Except pecuniary loss. Old slaves who could no longer work sold for what they would fetch. The Circus in Julius Cæsar's time had seats for 150,000 men. Titus added seats for 100,000 more. Later, were seats for 385,000. Foot-races. Feats upon horse-back. Chief thing

the chariot race. Several combatants put in. Chariots and horses owned by companies. Keenest excitement. Nobles, emperors, even women entered into the contests. Prostration of Roman dignity and virtue seemed complete.

LESSON 24.

SYNTHESIS OF SENTENCES INTO PARAGRAPHS AND OF PARAGRAPHS INTO A THEME.

THE THEME.—You have seen that just as words, phrases, and clauses may be joined in sentences, and sentences, jointly developing a point, or thought, may be united into a paragraph, so paragraphs may be connected, standing one after another on the page, because they are related—the points, or thoughts, which they develop, being divisions of the one general subject, or topic. That which these paragraphs so related and so placed form is a **composition**, or **theme.**

Direction.—Study carefully these facts, group them into two great paragraphs whose topics, written as before, shall be marked with Roman I. and II.; under these make as many sub-paragraphs as you think there should be, with their sub-topics marked with Arabic figures, and write the subject of the theme at the top:—

The tea-plant cultivated in China. Through about eleven degrees of latitude. On hillsides. At an elevation extending to 4,000 feet. Soil rich and deep. Drainage good. Sunlight abundant. Will grow in almost any temperate climate. Hence farther north or south of the belt between 24° and 35°. Ground requires good cultivation. The old leaves becoming hard and tough, the old wood must be cut out, and new shoots produced. The tree remains useful a generation. The plants, standing five feet apart,

grow thirty or forty feet high. Stem a foot through. By pruning, kept down to a height of from three to five feet. Leaves not gathered till the third year. Number of pickings, four. Wet season, five. Interval from four to six weeks. Process, simple. Work done by women and children. Old and fibrous leaves left on the trees. Young leaves stripped by the hand. An inch or two of the soft and succulent stalk taken with them. A woman will gather from 16 to 20 lbs. of raw leaves in a day. Each plant will yield in the third season half a pound of raw leaves. Two years after, the yield vastly increased. Full grown leaves 5 to 9 inches long. Average yield about 320 lbs. of dried tea per acre. Four lbs. of green leaves make one of dried. Qualities of teas vary with time of picking. Next step that of drying and preserving the leaves. Dried in pans. Pans heated with straw or charcoal. No smoke. Heat equally applied. Leaves moved by the hand. Vessel shaken. Rapid drying keeps the green color. Longer and slower drying and exposure to the air, fermentation setting in, produce black tea. The leaf is made supple for rolling, by the heat. The flavoring of tea is a well-known process. Carried on with the middle and inferior qualities. Effected by placing the tea leaves, while in the process of manufacture, in contact with the aromatic flowers of plants. Odors evanescent. Delicate and agreeable. Do not add to the chemical or dietetic value of the tea.

Direction.—Study carefully these facts, thrown together promiscuously, sort and arrange them in six paragraphs, in their proper order, and write the general topic and the topic of each paragraph as usual:—

Each kind of meat its own flavor. Tastes of different persons may be gratified by selection of different meats. Each animal is also cut up into joints. Different joints, or parts, of same animal have different flavors. Of the same person at different times also. Not only of such parts as are distinct in function, as the liver and the tongue. Flesh of all animals divided into two principal parts—fat and lean, in their separate state. There is also fatty matter mixed with the juices and tissues, not evident to the eye. Also of those parts whose functions are identical.

Flavor of all meats depends upon juices in the fibres. On minute quantities of flavoring matter in the fat. The flavor of a leg of mutton differs from that of the shoulder. The proportions of fat and lean vary with the animal. Also with its condition when killed. On the oily and fatty matters in the juices in the meat. But both joints are composed of flesh, or muscle. Both have the same duty to perform. Fine quality of meat has abundant and full-flavored juices. Has also a considerable proportion of fatty matter. Hence the agreeableness of a variety of joints. Fat of an ox may be doubled by feeding. Ready for market, the fat of the ox is one-third the whole weight. Hence the preference of one joint over another. Is red and pulpy. Inferior meat is paler. The proportion of fat to lean much greater in the sheep and pig than in the ox. Least in calves. More fibrous. With but little proper flavor. Nutritive value of fat or lean much the same in all animals used as food. Fat consists of three elements in this proportion. Lean flesh deprived of fat consists of four elements. 77 parts in 100, of carbon. 11 of oxygen. 12 of hydrogen. A weight of lean meat from one animal should nourish the body as much as the same weight from another. But appetite plays an important part in nutrition. Nitrogen, carbon, oxygen, and hydrogen. Fat decomposing, carbon takes part of oxygen. Less relish of food followed by less digestion. Less digestion by less assimilation. Forms carbonic acid. Hydrogen takes another part. Forms water. The absence of nitrogen in fat. Its presence in lean. This, by less nutrition. Fat generates heat. Both fat and lean generate heat in the system. Deficiency of oxygen supplied by the inspired air. Heat is generated by every chemical combination. Nitrogen enters into the composition of lean. Lean and not fat contains nitrogen. Lean and not fat forms muscle.

LESSON 25.

SYNTHESIS OF SENTENCES INTO PARAGRAPHS AND OF PARAGRAPHS INTO A THEME.

Direction.—Study carefully these facts, thrown together promiscuously, sort them, and group them into as many paragraphs, arranged in their proper order, as you think there should be, and write the general topic and the special topics as usual:—

Dr. Cooper, of Albany, stated that Hamilton had declared himself opposed to Burr. Dr. C. repeated this in a public letter. Hamilton was jealous of his reputation for courage. Could not afford to seem to avoid danger. His early manhood passed in camps. Interval of two weeks between the challenge and the meeting. This was required by H. to finish important law business. During the last hours both parties wrote a few farewell lines. In no act does the difference between H. and B. show itself better than in these parting letters. Said that H. and Judge Kent had called B. a dangerous man not to be trusted with the government. His early fame had been won in the profession of arms. A man of the world. H. was oppressed with the duties and responsibilities of his situation. His duty to his creditors. To his country. Went to White Plains to try causes. In the habit of staying at the house of a friend. Combatants met July 11, 1804. Place beneath the heights of Weehawken. The New Jersey side of the Hudson. H. was carried to the house of Mr. Bayard. News flew through the town. Sudden and tragic death produced universal sorrow. Was the leader of the bar. Intense excitement. Bulletins posted at the Tontine. Changed every hour. The usual resort then for such encounters. B. fired the moment the word was given. Could detail a yet more despicable opinion which H. had expressed of B. B. wrote a note, asking H. for a denial of any expression justifying Dr.

C.'s assertion. Ball struck H. on the side. Reeled under the blow. Crowds gathered around Mr. Bayard's house. Statesman who had given the law to American Commerce. An accomplished soldier. The correspondence published, a storm of condemnation burst upon B. Indictments against him in N. Y. and N. J. Pistol discharged into the air. B. stepped forward with a gesture of regret. His nature revolted at the thought of taking life. Made his will. The last time he visited there, he said, "I shall probably never come here again." H. replied that he was ready to answer for any definite opinion he had uttered. H. had never discountenanced duelling. Had been engaged in the affair between Laurens and Lee. His own son had fallen in a duel. His second hurried him from the field. Visitors allowed to pass one at a time through the room. No hope of his recovery. Screened him with an umbrella from sight. Everywhere the virtues and services of H. celebrated. Character of B. displayed in dramatic contrast. Career extraordinary. Came to this country without fortune or friends. H. was a man of light frame. A disorder prevented the use of ordinary remedies. Too late to take shelter behind a general disapproval of a custom recognized by his professional brethren and countenanced by himself. H. presided at the annual banquet of the Society of Cincinnati. His manner gave no indication of the dreadful event impending. H. would have shown a higher courage by braving a brutal custom. But unjust to censure him for not showing a courage displayed by no man of his day. H. and B. must be measured by their own standard, not by ours. B. reiterated his demand in insolent terms. H. voluntarily stated that, in conversation with Dr. C., he had not charged B. with dishonorable conduct. Distressed lest from his estate his debts could not be paid. Committed his wife to the protection of his children. Besought them to vindicate his memory by making up any deficiency. Compared to Rich. III., to Catiline, to Saul. Feeling not confined to this country. Retained his composure to the last. His seven children came into the room. One of the most influential members of the Constitutional Convention. Difficult in history to find one so eminent in three departments so unlike. Surpassed by no statesman of his generation. B. went to

Paris in 1810. Requested an interview with Talleyrand. Closed his eyes. Gave them one look. Expired at two o'clock the day after the duel. B.'s parting letters to his daughter Theodosia and husband occupied with directions concerning property and papers. Tone of ordinary correspondence. B. changed ground and peremptorily insisted that H. should deny *ever* having made remarks from which anything derogatory to himself could be drawn. This demand unjustifiable. No word in them such as an affectionate father or patriotic citizen would use. No misgivings as to the propriety of his conduct. The French statesman could not refuse him an interview. "Say to Col. Burr that I will receive him to-morrow, but tell him, also, that H.'s likeness always hangs over my mantel. It showed that B.'s desire was to goad his adversary to the field. He refused. A challenge followed. No whisper of regret at what he was about to do. A few lines of graceful compliment to his daughter. Burr did not call. When in England, he became intimate with the great Bentham. Requests Theodosia to acquire a critical knowledge of Latin and English and all branches of natural philosophy. In his "Memoirs and Correspondence." Bentham alludes to the acquaintance. Says B. gave him an account of the duel. B. was sure of being able to kill H. "So I thought it little better than a murder."

LESSON 26.

SYNTHESIS OF SENTENCES INTO PARAGRAPHS AND OF PARAGRAPHS INTO A THEME.

Direction.—Do with these sentences as directed with those in the preceding Lesson, but use the Roman and the Arabic notation in marking the paragraphs:—

It was on Sunday, the memorable 7th of Oct., 1571. Place, the entrance to the Gulf of Lepanto. Before coming within cannon shot, the Turkish admiral fired a challenge. Answered

by a gun from the galley of Don John. The two fleets, the Moslem, or Ottoman, and the Christian, met. Ali Pasha, commander in chief, in the centre. A second gun. A second answer. Action began on the left wing of the allied, or Christian, fleet. Mehemet Siroco desired to turn this wing. Mehemet Siroco, viceroy of Egypt, on his right. Uluch Ali, dey of Algiers, the redoubtable corsair of the Mediterranean, on his left. Christian fleet commanded by Don John of Austria, natural brother of Philip II. Commanded in the centre with 63 galleys. A death-like stillness followed. Men held their breath. Knew the soundings better than Barberigo did. Knew there was water enough between B. and the shore. The left wing under Barberigo, a noble Venetian. The Genoese Andrew Doria, a name of terror to the Moslems, with 64 galleys on the right. A reserve of 35 galleys in the rear under the brave Marquis of Santa Cruz. Day magnificent. Sky cloudless. A light breeze playing Nearing noon. Not less than 120,000 men in Turkish fleet. Spread out in regular half moon. 250 royal galleys, numbers of smaller vessels in the rear. Succeeded in doubling on his enemy. So the Christian left was between two fires. At a disadvantage. Yells from the Turkish armada. The customary Moslem war-cry. Meanwhile combat in the centre under Don John and Ali Pasha. Twice the Spaniards boarded. Twice repulsed. Superiority in the use of firearms gave them the advantage. Incessant fire of artillery and musketry. Different scene on board the Christian galleys. Don John was standing on the prow of the *Real*, awaiting the conflict. Eight Venetian galleys went to the bottom. More captured. The brave Barberigo, fighting without defensive armor, wounded in the eye by an arrow. The trumpets sounded to the third assault. More successful. Threw themselves into Turkish galleys. Met by Janissaries as before. He knelt. Raised his eyes to heaven. Fight still lingered on the right. Uluch Ali attempted Siroco's manœuvre. Prayed to the Almighty to be with his people that day. Example followed throughout the fleet. Battle of Lepanto more sanguinary than any sea-fight of modern times. Raged four hours. Ali Pasha led them on. Struck by a musket ball. Stretched senseless on the gangway. The voice of

their commander missed. Doria foresaw his movement. Extended his line so far to the right as to expose the centre. Vulnerable point detected by the eagle eye of Uluch Ali. Officers and men fell on their knees. Turned their eyes to the consecrated banner, floating from the *Real.* Borne to his cabin. But the Venetians gathered courage from despair. By incredible efforts beat off their enemies. Became in turn the assailants. Carried one vessel after another. Safe to estimate the Turkish loss at 24,000 slain and 5,000 prisoners. The armada annihilated. After the battle, sky began to be overcast. Storm arising. Swooped down. Sunk galleys. Carried off the great *Capitana* of Malta. Don John sought shelter in the neighboring port of Petala. Put up a petition like their commander's. Received absolution from the priests. Rose from their knees with new strength. The Capuchin with uplifted crucifix led to the attack. Christian galley-slaves broke their fetters. Joined their countrymen against their masters. Overpowered, and threw down their arms. Decks loaded with the dead and dying. Beneath them was discovered Ali Pasha, wounded, but not mortally. Of the 250 galleys, not more than 40 or 50 escaped. Proofs of Don John's kindly temper experienced even by the enemy. Among the prisoners were two sons of Ali Pasha, one 17, the other 13. Before he arrived the tempest began to mutter. One cut off his head, and raised it on a pike. Banner of the crescent pulled down, and that of the cross run up. Welcomed with a shout of victory. Led into the presence of Don John, they fell on the deck before him. Among the chief conquests were 12,000 Christian captives chained to the oar, who with tears streaming down their faces blessed their deliverers. Santa Cruz saw the critical condition of Doria. Dashed into the midst. Fell like a thunderbolt on the Algerine galleys. Allied loss comparatively small. Less than 8,000. Darkness was on the water. Siroco's vessel was sunk. Extricated from the water to perish by the sword. He raised them up, and affectionately embraced them. Treated them according to their rank. Barberigo, lingering in agony, hearing of Siroco's defeat and death, exclaimed, "I die contented." Expired. Darkness rendered more visible by the blazing wrecks. Storm raged 24 hours. Beset on all sides,

Uluch Ali abandoned his prizes. Cut loose from the *Capitana*. Richest apparel given them. Table served with delicacies. Courier sent to Constantinople to assure friends of their safety. Threw out signals for retreat. Stood towards the north with all the canvas left him. Gave chase. Fleet rode safely at anchor in the harbor of Petala. Remained there three days longer. Hoped to intercept him at a rocky headland, jutting far out into the sea. Succeeded in obtaining their liberation from the pope. Elder died at Naples of a broken heart. Younger sent home with three attendants, for whom he had an especial regard. Some few vessels stranded. But with 40 or 50 he doubled the headland. Stood out to sea. His white sails, like a flock of Arctic fowl, the last thing visible.

LESSON 27.

THE PREPARATION OF A FRAMEWORK.

In the preparation of a theme, you have seen that several things must be done. A subject must be chosen. Facts forming the subject-matter of the theme must be found. They must be grouped. They must be grouped under the sub-topics into which the general topic, or subject of the theme, is resolved. They must then be wrought into thoughts, these thoughts must be expressed in sentences, these sentences framed into paragraphs, and these paragraphs arranged upon the page.

In every step of this work, rhetoric can aid the pupil, but it can only aid. It can direct the pupil to the choice of a subject and place him in the happiest relation with it; and can lead him on in such wise that he will find the most and the best matter in it, will think, and express his thought in the most effective form. In this

sense, and this only, can rhetoric teach one invention, or thinking, and the expression of thought.

A Framework.—In preparing a framework there are several steps to be taken. We note these in their order.

I. **Selection of a Subject.**—The first step is, of course, the selection of a subject. If the choice is left to you, find one which you can handle, one that is attractive to you, and will start you off on many lines of thought. A general subject, like *War* or *Tea*, will be less suggestive than some branch or phase of it, as, for example, *The Weapons used in War*, or *The Preparation of Tea for Market.*

II. **Accumulation of Material.**—The next step is the accumulation of material. For this, a blank-book, in which to note whatever facts or thoughts occur to you after the choice of a subject and before you begin to write, will be found useful, if not indispensable. If the subject is one upon which you must read or converse, do so ; but use what the reading or the conversation suggests rather than what you have read or heard. Think, think, and always put the thought into your own language. Remember that the more completely the composition is yours in thought and in word, the greater is the good its construction does you and the higher the value you yourself will place upon it.

III. **Construction.**—The third step is the construction, out of your material, of the framework, or skeleton, of your theme. By this we mean the finding and arranging of the leading thoughts, or points, or heads, which, in the preceding Lessons, you have been writing as the special topics of the paragraphs. Upon no part of your work more than upon this will the merit of your composition or its lack of merit depend Take time, and take thought for it.

1. Search your material for the leading thoughts, or points.—If nothing noted down seems to you, as it stands, sufficiently inclusive, study to see what these or those jottings point to as broad enough to bracket them. Be certain, before you cease this work, that you have found all the general thoughts into which, as it seems to you, the subject should be resolved.

2. Study these points with care.—Let no point disguised in different words appear twice, let no two points cover the same ground in part. Raise nothing to the rank of a topic which may properly stand under one already found. Cast out any point that on further thought seems irrelevant. Avoid a tedious multiplication of points. Study to see what ones may be spared with good effect. This matter of co-ordination and subordination requires the nicest discrimination. It is the point in which essays, sermons, speeches—the efforts of adults—are open to criticism.

3. Concentrate attention upon the arrangement of these points.—There are many illogical orders in which they might be arranged, there is always at least one proper order in which they should stand. Find it. It would, for instance, presuming, as we did, that the question at issue was understood, have been illogical not to have begun the theme of Lesson 26 with the account of the forces engaged and their disposition on that memorable occasion. Nor could you properly have delayed till after the battle what took place before it. If the fight began on the left, that must be spoken of before you described the struggle in the centre or that on the right. The losses on either side had to follow the battle, and the storm both. Don John's clemency fitly closed the whole. Perhaps no one of these points need be

exhausted in a single paragraph, but the order in which they should be *taken up* is fixed.

In every kind of discourse, the question of order is vital. No point to the clear understanding of which, to feeling the full force of which, a knowledge of some other point would have to be presumed should precede that other. And this simple rule one must regard whether as a pupil he is writing a composition, as a lawyer he is making out a brief, as a preacher he is planning a sermon, or as a statesman he is preparing a speech.

So necessary is a fitting framework for the structure of a theme—a skeleton sustaining and giving shape to the body—that we shall require further work upon it here.

Direction.—Prepare according to this model, but without slavish imitation of it, the framework of a theme upon each of these subjects, marking the leading co-ordinate points with Roman characters, co-ordinate subdivisions of these with Arabic, and subdivisions of these with small letters:—

Model.—The Good a Debating Society does its Members.

I. The good it does them in preparing for the debate.

1. It exacts vigorous thinking
   - *a.* In analyzing the subject.
   - *b.* In selecting the strongest points.
   - *c.* In coining thoughts to establish these points.
2. It adds to their knowledge by the wide reading it compels.
3. It teaches them to defend the truth they have espoused.
4. It teaches toleration by showing them that there are unanswerable arguments on either side.

II. The good it does them during the progress of the debate.

1. It is an intense stimulant
   - *a.* In that it furnishes opposition.
   - *b.* In exciting hope of victory.
   - *c.* In sharpening wits to detect error.
   - *d.* In compelling a vigorous defense.
2. It gives them self-command while under fire.
3. It teaches them a modest estimate of their abilities.
4. It teaches them courtesy to opponents.
5. It corrects their opinions, and widens their view.
6. It gives them command of their vocabulary.
7. It is a rhetorical and logical exercise in composition.
8. It teaches them something of Parliamentary practice.

1. What the Winds do. 2. October Woods.

The teacher should exact the most careful attention of his pupils to the co-ordination and subordination of points, requiring them to use the Roman, the Arabic, and the literal notations, as above. Their whole work should be criticised rigidly by the teaching of this Lesson. The teacher should allow for individuality ; should not insist that their analyses must conform each to the others and all to his. Out of all the points presented let him prepare one framework each day that shall be as nearly exhaustive and perfect as possible. Let him talk with his pupils, asking and giving reasons for every step. Let him insist that they shall carry this kind of work over into the preparation of ordinary compositions, or themes. If the pupils need more drill than these Lessons furnish, the teacher can easily supply subjects and continue the exercise. If three subjects are too many for a lesson, let him assign fewer.

LESSON 28.

ANALYSIS OF SUBJECTS.

The wisdom of treading the steps taken in leading up to the analysis of subjects and the preparation of frameworks—the finding of the subject-matter of discourse—we hope is by this time apparent. The resolution of the subject could not be taught without thoroughly acquainting the pupil with the nature and office of a paragraph; the paragraph could not be explained without familiarizing the pupil with the sentence; and the sentence could not be understood by him without his seeing that it was the embodiment of thought. And so we have attempted to teach what thought is and how it is formed; how the sentence expressing it may grow up from two or three words to forms most complex and intricate, with words, phrases, and clauses in myriad combinations, and how by contraction, expansion, and substitution almost any sentence may be transformed; how sentences may combine into paragraphs, and why they must; and how the making of paragraphs compels the pupil to brood over his subject and bring to light the great thoughts, which, fitly joined, form the frame of the structure he is to build.

In addition to what was said in the Lesson upon the Preparation of a Framework, it may be serviceable to add that in forming frameworks upon

Narrative or Descriptive Subjects, real or fictitious, the pupil should be careful to select only the salient, the representative, points. These, arranged in their natural

order, carry with them the minor points. Multiplicity confuses. The outline fully and clearly presented, the more the reader or hearer can easily supply, and is left to supply, the better.

Argumentative Subjects.—Resolve such subjects into all possible points, and then use great discretion in selecting such as are cardinal; such as, if fitly developed, establish beyond question the conclusion you seek to prove. Here, perhaps, more than elsewhere, the matter of arrangement is vital. If, for example, a man were accused of burning his neighbor's house and were brought to trial, all evidence and the arguments based upon it going to show that he was near the building at the time of the burning, or that his clothes bore marks of his having done the deed, would have little weight with the jury unless preceded by proof that he was interested in the removal of the building or that he hated his neighbor, and that his character was such that he would not scruple to commit the crime if a fit opportunity offered. All circumstantial proof of the arson would be discounted, if not set aside, by the ignorance of the jury that the accused had any motive to commit the deed, and was without principle to restrain him. What Whately calls arguments from *cause to effect*, arguments accounting for anything, assigning the cause of it, should precede circumstantial proof, arguments of *sign*, arguments from *effect to condition.*

Direction.—Prepare the framework of a theme on each of these subjects:—

1. What should we Read for? 2. Cloud Scenery. 3. The Story of a Pebble.

LESSON 29.

ANALYSIS OF SUBJECTS.

Direction.—Prepare the framework of a theme on each of these subjects:—

1. The Effects of Clearing away the Forests. 2. The Battle of Bunker Hill. 3. Travel by Rail and by Steamer.

LESSON 30.

ANALYSIS OF SUBJECTS.

Direction.—Prepare the framework of a theme on each of these subjects:—

1. A Murdered B. 2. Ancient and Modern Warfare Compared. 3. Nature's Sounds.

A SCHEME FOR REVIEW.

INVENTION.

- Definition and Vindication of Rhetoric (Lesson 1).
- Definition of Invention and of Thought (Lesson 2).
- Simple Sentence with Simple, Compound, and Complex Modifiers (Lessons 2–4, and 11).
- Complex Sentence with the Adjective Clause (Lessons 5, 9, and 11).
  - 1. Restrictive.
  - 2. Unrestrictive.

INVENTION.

- Complex Sentence with the Adverb Clause (Lessons 6, 7, 9, and 11).
  1. Time.
  2. Place.
  3. Degree.
  4. Manner.
  5. Cause.
  6. Reason.
  7. Condition.
  8. Purpose.
  9. Concession.
- Complex Sentence with the Noun Clause (Lessons 8, 9, and 11).
  1. Subject.
  2. Object Complement.
  3. Attribute Comp.
  4. Explan. Modifier.
  5. Principal Term of Prep. Phrase.
- Compound Sentence (Lessons 10 and 11).
  1. Clauses in the Same Line of Thought.
  2. Clauses Adversative.
  3. One Expressing a Consequence of the other.
  4. One Expressing an Inference from the other.
- Sentences with Compound and Complex Clauses (Lessons 12 and 13).
- Substitution and Contraction (Lessons 14–17).
- Expansion and Substitution (Lessons 18–20).
- Synthesis of Sentences into Paragraphs (Lessons 21–23).
- Synthesis of Sentences into Paragraphs and of Paragraphs into a Theme (Lessons 24–26).
- Preparation of a Framework (Lesson 27).
- Analysis of Narrative, Descriptive, Fictitious, and Argumentative Subjects (Lessons 27–30).
- Capital Letters and Punctuation (Lessons 2–6, 8–10, 12 and 13).

QUALITIES OF STYLE.

LESSON 31.

PERSPICUITY.

Thus far we have been considering the thought, the subject-matter of discourse, one of the two things with which rhetoric is concerned. In doing this we have been forced to deal with the sentence and the paragraph, but we have dealt with them only as the necessary forms in which thought must be expressed. You have been made familiar with the various kinds of sentences, have learned to construct them in all their varieties and to combine them into paragraphs. But you have learned nothing of the qualities which should belong to them, which everything written or spoken should have to make it the happy instrument of expression, and so you have learned nothing of style proper. To this great department of rhetoric we have now come.

STYLE.—By **style** we mean the manner in which the thought is expressed in words. Every one has his manner of expressing thought, just as he has a cast of features, qualities of voice, and a carriage of body, peculiar to himself.

Into every one's style, at least three elements should enter and determine it.

I. **THE TOPIC.**—Just as a piece expressing various passions demands of the reader a varying pitch and stress, a varying rate of movement, and different tones of voice,

so various topics require of the writer various styles—the topic entering into the style and helping to determine it. One writing on different subjects will not write uniformly, if he writes naturally. "The perfectly endowed man will unconsciously write in all styles," says Herbert Spencer.

II. **The Writer's Individuality.**—Room for the man himself is always to be found in his style. His temperament, tastes, attainments, culture—everything mental that distinguishes him as an individual—may be expressed in his use of imagery, his choice of words and his arrangement and articulation of them in the sentence, in the cast of his paragraphs—in all that goes to the making of style. It is not the business of rhetoric to rob one's style of this element. It should only wear down the sharp angles and subdue the writer's peculiarities, so that his style shall be free from mannerisms—everything offensively characteristic of him. And this is done by the element of

III. **Authority.**—The principles which eminent writers have consciously or unconsciously observed furnish rhetoric the lessons it is to teach, and point out to the pupil the paths he may follow. What they have done is permissible to him, what they have found they could not safely do is unlawful. And this element enters largely into all style that becomes classic, putting a curb upon the author's eccentricities, and becoming a spur to every effort made for the perfecting of his style.

The first cardinal quality of style is

Perspicuity.—**Perspicuity** is distinctness of expression, transparency. Our thought should be seen through our words, requiring of the reader or hearer no careful search to discover it. What the air, washed clean of smoke and vapor and dust, is to the trees and the rocks of dis-

tant hills, bringing them near and into sharp distinctness, that should our language be to the thoughts it contains. Since we write to communicate something, our purpose is defeated if we are not clear; we might better have spared our poor labor. It is a duty which every one owes the reader or hearer to speak not simply so that he can be understood but so that he cannot fail of being understood. One has no more right to take another's time and energy in a hunt for the meaning than he has to take his fruit or his wares without compensation. To be perspicuous, then, is only to be honest.

Perspicuity is to other qualities of speech what light is to colors—that by which they exist and are seen. Style that lacks it has few excellencies that are apparent, as the discourse has little thought that is obvious.

A Relative Quality.—But it ought to be said that perspicuity is a relative quality. That is, what would be clear to one reader or hearer might not be to another of fewer years or less culture. Style perfectly plain to an audience of scholars might be obscure to men and women less intelligent, or to children, just as food easily digested by a man in vigorous health might be indigestible to an invalid. In judging the style of any production, it is but fair to take into account the ability of those for whom it is intended.

Perspicuity depends

I. **Upon the Author's Mastery of his Subject.**—Much mistiness of expression is only the haze which partly hides the subject from the *writer*. The subject is seen by him but only in the gray dawn, it does not stand revealed in noon-day light. Remember that you cannot convey to others more than you thoroughly know, or make your thought clearer to them than it is to yourself.

It will be a triumph if you can make them see what you see and see it as clearly. The work of accumulating material and of preparing frameworks, insisted on as preliminary to the writing, will be of great service here. It will supply you with the knowledge needed, and will distribute the facts, dropping each item into its place and so bringing order out of confusion. Seeing everything you need, and seeing it where it belongs, your task of making it apparent to others should be comparatively easy.

II. **Upon his Use of Words.**—This subject, which will run through many Lessons, must be subdivided.

1. Use Simple Words.—The simplest words in the English language are those which belong to the mother-element of it—the Anglo-Saxon. These were never so highly compounded as were the Latin and Greek, and so are simpler; since each word in a compound enters its meaning into that of the whole. They were never so highly inflected as were the Latin and Greek, and nearly all of the few inflections they once possessed fell off during the three centuries after the Norman Conquest; and so these words are the shortest in the language, and for that reason the simplest. Besides, the Anglo-Saxon were the original words in our language, used to name the things known to our ancestors, and to denote the qualities, acts, states, and relations of these things. They are thus our household words, and are better understood by all, even by the educated. Prefer them where you must express yourself with great simplicity.

Direction.—Find Anglo-Saxon expressions, each a single word, where it is possible, for these good words of Latin and Greek origin, and use them in sentences of your own:—

Residence, aggravate, instruct, invalidate, circumspect, dis-

parage, atmosphere, occult, isothermal, deposed, extinguish, idiosyncrasies, termination, reside, accomplish, obliterate, ethereal, pabulum, æsthetic, supersede, interpolate, anomaly, tortuous, philanthropic, subordinate, simultaneous, deplorable, elimination, circumlocution.

LESSON 32.

USE OF WORDS—SIMPLE WORDS.

Direction.—Rewrite this paragraph with great care, finding, where it is possible, Anglo-Saxon words for those italicized:—

When an *intelligent foreigner commences* the *study* of English, he finds every *page* sprinkled with words whose *form unequivocally betrays* a Greek or Latin *origin*, and he *observes* that these *terms* are words belonging to the *dialect* of the learned *professions*, of *theological discussion*, of *criticism*, of *elegant art*, of *moral* and *intellectual philosophy*, of *abstract science*, and of the *various branches* of *natural* knowledge. He *discovers* that the words which he *recognizes* as Greek and Latin and French have dropped those *inflections* which in their *native use* were *indispensable* to their *intelligibility* and *grammatical significance;* that the *mutual relations* of *vocables* and the *sense* of the English *period* are much more often *determined* by the *position* of the words than by their *form*, and in short that the *sentence* is built up upon *structural principles* wholly *alien* to those of the *classical languages*, and *compacted* and held together by a *class* of words either unknown or *very* much less *used* in those tongues. He finds that *very* many of the *native monosyllables* are *mere determinatives*, *particles*, *auxiliaries*, and *relatives;* and he can hardly *fail* to *infer* that all the *intellectual part* of our speech, all that *concerns* our highest *spiritual* and *temporal interests* is of *alien* birth, and that only the *merest machinery* of *grammar* has been *derived* from a *native source*. Further *study* would teach him that he had *overrated* the *importance* and *relative*

amount of the *foreign ingredients;* that many of our seemingly *insignificant* and *barbarous consonantal monosyllables* are *pregnant* with the mightiest thoughts and alive with the deepest feeling; that the *language* of the *purposes* and the *affections*, of the will and of the heart, is *genuine* English born; that the *dialect* of the *market* and the fireside is Anglo-Saxon; that the *vocabulary* of the most *impressive* and *effective pulpit orators* has been almost wholly drawn from the same *pure source;* that the *advocate* who would *convince* the *technical judge* or dazzle and *confuse* the *jury* speaks Latin; while he who would *touch* the better *sensibilities* of his *audience* or rouse the *multitude* to *vigorous action* chooses his words from the *native* speech of our *ancient* fatherland; that the *domestic* tongue is the *language* of *passion* and *persuasion*, the *foreign*, of *authority* or *rhetoric* and *debate;* that we may not only frame *single sentences* but speak for *hours* without *employing* a *single imported* word; and *finally* that we *possess* the *entire volume* of *revelation* in the truest, *clearest, aptest form* in which *human ingenuity* has made it *accessible* to *modern* man, and yet with a *vocabulary* wherein, *saving proper* names and *terms* not in their *nature translatable, scarce* seven in the hundred are *derived* from any *foreign source.*

In this passage detailing the function of the Anglo-Saxon and of the Latin in English, George P. Marsh is unjust to the Latin. The author of this work has recently examined the entire diction of Rufus Choate, and a large fraction of that of twenty other eminent literary men—ten British and ten American. Over sixty-one per cent. of Choate's 11,693 different words were found to be Latin, more than six per cent. Greek, and less than thirty Anglo-Saxon. The percentages of the others are about the same. We submit that, if the Anglo-Saxon so nearly sufficed for all our needs as Marsh claims, these men would not have been driven to a diction so overwhelmingly classical. Indeed, if we count each word but once, we shall find that Mr. Marsh here uses, to praise the Anglo-Saxon, sixty per cent. of classical words!

LESSON 33.

USE OF WORDS—DIFFICULT WORDS, PROPRIETY AND PRECISION.

The thought of a sentence may be largely or even wholly obscured by the excessive use of long and alien words.

Direction.—Study these sentences till you understand them, and then rewrite them in simple language:—

1. Diminutive and defective slave, reach my corps-coverture immediately. 'Tis my complacency that vest to have to ensconce my person from frigidity. 2. *Network*,—anything reticulated, or decussated, at equal distances, with interstices between the intersections. 3. An autopsy was held, which revealed extensive cardiac disease, consisting of hypertrophy, with aneurism of the aorta just below its bifurcation. 4. *An*, or *a*, used in a general sense to denote an individual member of a class or species or genus in all other respects indeterminate, is called an indefinite article. 5. He felt the full force of that sublunary equipoise that seemed evermore to hang suspended over the attainment of long-sought and uncommon felicity. 6. The last of men was Dr. Johnson to have abetted squandering the delicacy of integrity by multiplying the labors of talents. 7. He was assaulted during his precipitated return by the rudest fierceness of wintry elemental strife, through which with bad accommodations and innumerable accidents he became a prey to the merciless pangs of the acutest spasmodic rheumatism. 8. Language, or speech, is the utterance of articulate sounds rendered significant by usage for the expression and communication of

thoughts—articulate sounds being those which are formed by the opening and closing of the organs. The closing or approximation of the organs is an articulation, or jointing.

2. **Use Words with Propriety and with Precision.**—Use words (1) with the meanings they have in good authors, and use such (2) as express precisely your ideas—the sentence fitting the thought perfectly and conveying it exactly. You are liable to choose the wrong word only when two or three words offer themselves which have some meaning in common, and which differ from each other only in particulars. Such words, coming sometimes all from the Norman-French, the Latin, or the Greek, or the Anglo-Saxon, but oftener one from the Anglo-Saxon and another from one of these foreign elements, we call **synonyms**. Synonyms constantly diverge from each other in signification, that is, the ground of meaning held in common by the members of a pair or triplet is gradually diminishing, while that held exclusively by each is constantly increasing. No better exercise to teach a careful and discriminating use of words can be devised than practice in handling synonyms.

Direction.—Give (1) the sources of the synonyms grouped below, if you can; (2) the meaning which they have in common; (3) the meaning which belongs to each separately; and (4) write sentences, using each word correctly:—

Discover and invent; in and into; healthy and healthful; sea and ocean; subtle and subtile; artist and artisan; lie and lay and their preterits; sit and set and their preterits; shall and will and their preterits; lodgings and apartments; bring and fetch; asylum and refuge; two and couple; applause and praise; ancestors and forefathers; few and little; fewer and less; many and much; lease and hire; propose and purpose.

LESSON 34.

USE OF WORDS—PROPRIETY AND PRECISION.

Direction.—Do with these synonyms as directed with those in Lesson 33:—

On and upon; defend and protect; womanly and womanish; this and that and their plurals; the one and the other; station and depot; hope and expect; fault and defect; who and which; which and that; learn and teach; haste and hurry; news and tidings; high and tall; thankful and grateful; inability and disability; bonds and fetters; abdicate and desert; instruction and education; apprehend and comprehend; epoch and era; happen and transpire; character and reputation; occasion and opportunity; long and lengthy; right and privilege; harmony and melody; hinder and prevent; like and love; mind and intellect; apt and liable; sensuous and sensual; relations and relatives.

LESSON 35.

USE OF WORDS—PROPRIETY AND PRECISION.

Direction.—Do with these synonyms as directed with those in Lesson 33:—

Knowledge and wisdom; proud and vain; stout and strong; illegible and unreadable; untruth and lie; bough, branch, and twig; pile and heap; sex and gender; gaze and stare; faculty and capacity; deist and atheist; bleach or blanch, and whiten; certain and sure; safe and secure; raise and rise; allude to and

mention; feminine and effeminate; boyish and puerile; genuine and authentic; fancy and imagination; pity and sympathy; self-love and selfishness; right and just; jealousy and envy; noted and notorious; sin, vice, and crime; religious and pious; stay and remain; ride and drive; answer and reply; bid and order; custom and habit; emigrant and immigrant.

LESSON 36.

USE OF WORDS—PROPRIETY AND PRECISION.

Direction.—Do with these synonyms as directed with those in Lesson 33:—

Brutal and brutish; brute and beast; can but and cannot but; peaceful and peaceable; artery and vein; sweat and perspiration; flock and herd; interfere and interpose; trustworthy and reliable; enthusiasm and fanaticism; surprised and astonished; laconic and concise; benevolence and beneficence; chasteness and chastity; tame and gentle; enough and sufficient; doubt, uncertainty, and suspense; duty and obligation; disbelief and unbelief; doesn't and don't; lovely and amiable; flexible and pliable; ductile and malleable; blaze and flame; awake and waken; soon, quickly, and speedily; cry and weep; vibrate and oscillate; tolerate and permit; temperance and abstinence; human and humane; noxious and obnoxious; exile and banish.

Pupils should be held to this exercise till they have become critical in distinguishing between synonyms, and habitually careful in their use. It should be insisted that this care extend to all their recitations and exercises. The reactive effect of precision in the use of words will be seen in more exact and distinct thinking. Eberhard asks, "Who can transfer his thoughts with entire exactness of contour and significancy of accessory ideas who does not *form them definitely?*"

LESSON 37.

USE OF WORDS—PERSONAL PRONOUNS.

3. Use Personal Pronouns with Care.—Much obscurity arises from the careless use of *he*, *she*, and *it*, in their several cases and numbers. It is impossible to tell which of many nouns the writer intends to be the antecedent—the word for which the pronoun stands—,and so it is impossible to know certainly what the writer's meaning is. Here arises that kind of obscurity which we call **ambiguity.** It is not that you cannot extract a meaning from the sentence, but that you can extract *many* meanings, and are in doubt which the author wishes you to take.

If this ambiguity occurs, as it often does, in indirect quotation, it may be remedied by quoting the passage directly. In other cases avoid the pronoun by using the noun for which it stands; change the form of the sentence, if need be, breaking it into parts and making each part a sentence.

Direction.—Study these sentences to see how many and what meanings each might have, select that which you suppose the author intended, and recast so as to express that clearly:—

1. Charles the First's duplicity was revealed to Cromwell by a letter of his to his wife which fell into his hands. 2. A sent the man to his neighbor, and he lent him the money he desired. 3. John asked his cousin to bring his hat, as he was going on an errand for his mother. 4. The servant promised her mistress that she would pay her debt. 5. The lion had a struggle with a man, and he killed him. 6. The earth seemed to be asking the

moon if it thought that its neighbor, the sun, supposed that it needed its light. 7. When David came into the presence of Saul, he threw a javelin at him. 8. The girls asked the boys whether the books which they had in their hands were those they had seen in their desks. 9. Johnson went to Goldsmith, and found that his landlady had arrested him for debt, at which he was very angry. 10. They were persons of moderate intellects even before they were impaired by their passions.

Direction.—Bring in as many sentences ambiguous through the careless use of personal pronouns, and free them from their ambiguity.

LESSON 38.

USE OF WORDS—OBSOLETE WORDS, FOREIGN WORDS, AND WORDS NEWLY COINED.

4. Avoid Words and Constructions that have no good Footing in the Language.—You learned in the introductory Lesson that usage is our authority in rhetoric. In nothing is usage less open to question than in the department of words—in **diction**. Long ago the rhetorician Campbell said that use respecting words should be (1) **reputable** use—that of the majority of the best writers and speakers, as opposed to that of the uncultivated; (2) **national** use, as opposed to provincial and foreign; and (3) **present** use, as opposed to obsolete and ephemeral. Rhetoricians since Campbell's day have accepted the principle, as explained by him, and in turn have inculcated it.

Campbell's Canons.—But sometimes good usage is so divided that it is impossible to tell which of two words

or phrases is supported by the best authority. To guide the pupil to a choice in such cases Campbell laid down five simple precepts, or canons, the substance of which we here give :—

1. Choose the word or phrase which has but one use or signification rather than that which has two or more. Take, as your adjective, *extemporary* in preference to *extempore*, since this is used as an adverb also ; and use *ate* and *eaten* for the preterit and participle instead of *eat*, because this is a form in the present.

2. Have regard, in your choice, to the analogy of the language. Use *contemporary* and not *cotemporary*, since usually the *n* of *con* is retained before a consonant, and is dropped before a vowel.

3. Prefer that which is most agreeable to the ear ; as, *ingenuity* to *ingeniousness*.

4. Prefer the simpler expression; as, *approve* to *approve of*, *subtract* to *substract*.

5. When the other canons fail to settle the doubt, prefer that expression most conformable to ancient usage ; as, *jail* and *jailer* instead of *gaol* and *gaoler*.

The pupil will not need to resort often to these canons. Seldom can it be maintained that usage is equally divided respecting any two expressions ; and, when it is so divided, neither can be called *wrong*. We do not give these canons supposing that they will be of great assistance to the pupil in his *work*.

Returning to the rule that good use is reputable, national, and present, we say that perspicuity interdicts the use of all **vulgar, provincial, foreign, obsolete, newly coined,** or **ephemeral** words and phrases, because, whatever they have been or may hereafter be, they are not now English, and one cannot presume that they would be understood by the English reader. **Purity**, too, puts

them under ban, because they would degrade style by tainting the language used.

This prohibition is not, in some of its specifications, to be taken absolutely. Words and phrases from the Latin and even from the Greek, from the French, Italian, and other modern languages, expressing shades of meaning for which no exact equivalents can be found in English, are sometimes seen on the pages of our best authors. Often they seem to be needed, but it would hardly be uncharitable to charge them, at times, to affectation. It not unfrequently happens, too, that new words are coined, and that old words wake up from what Marsh calls a long Rip Van Winkle sleep, and begin service anew. The subjects to the discussion of which they are needful having ceased to engross attention, the words become obsolescent and finally obsolete, to be revived, however, whenever the topic revives.

But the rule, not strictly observed by writers of note, is absolutely binding upon the inexperienced. "Be not the first," says Pope, "by whom the new are tried, nor yet the last to lay the old aside." Heed this advice in your choice and use of words.

A **barbarism** is an expression which violates the rule that in language good use is reputable, national, and present.

Direction.—Form sentences, where you can, containing good English equivalents for these expressions:—

1. That is a *sine qua non*. 2. He is of the *élite*. 3. He *pitches right into* the matter. 4. Several things *if not more* must be done. 5. The *ne plus ultra* has been reached. 6. It went off with *éclat*. 7. He is a *connoisseur* in art. 8. Americans are deficient in the *petite morale*. 9. *A la Paris*. 10. He is troubled with *ennui*. 11. She made her *début* last evening. 12. It was *comme il faut*. 13. Horace Walpole was a *dilletlante* in

literature. 14. *Cæteris paribus,* the Saxon words are best. 15. Juventus, the hero, is bent *on going it* while he is young. 16. The hero talks fast, like the others, *only more so.* 17. This was said *sub rosa.* 18. Uncle Wendell was *up on his ear.* 19. He *gave himself away.* 20. He looked *down in the mouth.* 21. One might see with a *coup d'œil* that he belonged to the *beau monde.* 22. I don't *pan out* on the prophets. 23. A house on Remsen St. was *burglarized* last night. 24. Not *by a long shot.* 25. All hope *soured* on me. 26. That is *too thin.* 27. He attempted to *bulldoze* the opposition. 28. This is his *magnum opus.* 29. He made a *faux pas.*

Direction.—Bring into the class as many such expressions, and give good English equivalents for them.

We must, in rhetoric, presume that the pupil is a grammarian, and writes sentences whose syntax passes muster. But any constructions not authorized by good usage sin against perspicuity as well, since they are an offence to the educated and distract their attention from the thought. A word or two upon grammar may not be out of place here.

A **solecism** is a construction at war with the grammar of the language. Solecisms can be found occasionally on the pages of even our best writers. They are slips resulting from carelessness, but are not on that account venial. They consist mainly in the use of the wrong modes, tenses, and numbers of verbs, the wrong numbers, genders, and cases of pronouns, and in the use of adjectives for adverbs and of adverbs for adjectives. Other errors that might be set down as grammatical, but which belong more properly to rhetoric, may be found in the next two Lessons.

Direction.—Bring in full illustrations of the errors indicated above, and correct them.

LESSON 39.

USE OF WORDS—TAUTOLOGY, VERBOSITY, AND REDUNDANCY.

5. AVOID TAUTOLOGY, VERBOSITY, AND REDUNDANCY.—Words that have no exclusive function in the presentation of the thought overload the sentence, and bury the thought beneath their rubbish. The same may be said of phrases and clauses that surround the leading thought with qualifying circumstances not essential to our understanding of it, which distract our attention from it and dissipate its force.

TAUTOLOGY consists in the repetition of the sense in different words.

VERBOSITY consists in the use of words, unnecessary, though not repeating the sense.

REDUNDANCY consists in the addition of circumstances not essential to the sense.

Avoiding these faults will not prevent our presenting the thought in all the forms needful to the clear communication and full comprehension of it. De Quincey says, "There is a sort of previous lubrication, such as the boa-constrictor applies to any subject of digestion, which is requisite to familiarize the mind with a startling or a complex novelty. And this is obtained for the intellect by varying the modes of presenting it—now putting it directly before the eye, now obliquely, now in an abstract shape, and now in the concrete." Men whose style has been formed by public speaking are given to masking, "by slight differences in the manner, a virtual identity

in the substance." A single statement of a fact or truth does not always put the audience in full possession of it; and they cannot return, "where each sentence perishes as soon as it is born," to complete their grasp of it. Webster, whose style was formed in addressing juries, reiterates his meaning, but always varies his language, in his great senatorial speeches.

Words used needlessly.—(1) *An*, or *a*, before a noun which denotes the whole of a class; (2) *the* before a noun sufficiently distinguished without it; (3) *an*, *a*, or *the* before any, except the first, of a series of connected adjectives modifying the same noun; (4) *he*, *she*, and other personal pronouns when they have no function; (5) a second negative contradicting the first when you do not wish to affirm; (6) the participle *got* when it adds nothing to the force of the verb *have*; (7) *more* or *most* with adjectives in the comparative or the superlative degree; (8) *other* or *others* when by its use an object would be brought into a class to which it does not belong; and (9), in general, an adjective or an adverb, a preposition or a conjunction which has no special function—all these should be omitted.

Some of these offences, as (5) and (7), have not always been offences.

Direction.—Tell which of these three faults, tautology, verbosity, or redundancy, is committed here, and correct the faults in your recast of the sentences:—

1 Ezra received a royal edict ~~from the King~~. 2. I wrote ~~to~~ you a long letter yesterday. 3. I will not waste my strength ~~for nothing~~. 4. Spruce timber is cheaper than the pine. 5. Redundancy sometimes arises from a want of thought, which leads the author to repeat over and over again ~~his~~ little modicum of sense at his ~~command~~. 6. Have you got matches to sell? 7.

He has not yet gone, I don't think. **8.** That is the general rule. **9.** Cast your eye in retrospect back over the past. **10.** Charles V. and Francis I. were both mutually exhausted. **11.** The inebriety is a vice. **12.** The prophecy has been fulfilled literally and to the letter. **13.** Grant us each and every one thy favor. **14.** Of all other men the Saxon is the slowest to admit the thought of revolution. **15.** He received divine help from God. **16.** Thou didst swear to me upon a parcel-gilt goblet, sitting in my Dolphin-chamber, at the round-table, by a sea-coal fire, upon Wednesday in Whitsun-week, when the prince broke thy head for likening his father to a singing man of Windsor; thou didst swear to me then, as I was washing thy wound, to marry me. **17.** The annual anniversary of the landing of the Pilgrims, celebrated yearly, took place a few days since. **18.** He lives near to his father. **19.** Wellington he won Waterloo. **20.** The dawn is overcast; the morning lowers, and heavily in clouds brings on the day. **21.** He had not scarcely a moment to live. **22.** Would to God that harmony might again return (meaning, come the *second* time). **23.** Name the apple, if you can, by tasting of it. **24.** I went home full of a great many serious reflections. **25.** I don't like to hear a woman speak too loud. **26.** A student, graduating, receives the title of an A.B. **27.** The second and the third words are Latin. **28.** After the most straitest sect of our religion, I lived a Pharisee. **29.** The law is null, void, and dead. **30.** The charge is utterly, totally, and absolutely false. **31.** He can't hardly stand up. **32.** The children need constant supervision all the while. **33.** An equestrian statue of Lafayette on a horse was unveiled. **34.** Who doubts but that the world is improving? **35.** In December, the Congress assembles. **36.** Most of them were for accepting the favorable terms and which embraced all the first Crusades had been intended to gain.

Direction.—Bring in sentences illustrating these faults of excess in all their varieties, and correct them.

LESSON 40.

USE OF WORDS—TOO FEW WORDS.

6. USE A SUFFICIENT NUMBER OF WORDS.—The thought may be obscured through the failure to use a sufficient number of words.

WORDS WHICH SHOULD NOT BE OMITTED.—Some of the words which should not be omitted are (1) *the* when the object is not sufficiently distinguished without it; (2) *an, a,* or *the* before each of two or more connected adjectives modifying different nouns; (3) *an, a,* or *the* before each of two or more connected nouns denoting things that are to be distinguished from each other or emphasized; (4) *a* before *few* and *little* when these are opposed to *none;* (5) *other* when needed to keep an object in its class; (6) *that* or *which* or the words for which it stands, when required to complete a contrast or fully to express the thought; (7) the verb or the verb with its subject when needed after *than* or *as* to prevent ambiguity; (8) *much* when needed after *very;* (9) words required in order that two or more connected words or phrases referring to another word or phrase should each make good sense with it; and (10) adjectives, pronouns, prepositions, and all other parts of speech when their repetition would give distinctness or proper prominence to the ideas expressed by the words following them.

The thought may be obscured by the ambiguous use of nouns and pronouns in the possessive, by the use of a word in many senses in the same sentence, and by an expression too concise.

Direction.—The italicized words in these sentences, whether repeated words or not, save the sentences from ambiguity or self-contradiction, or bring ideas into proper clearness or prominence. Read these sentences without such words, and then point out their functions:—

1. These have been more distinguished by zeal than *by* candor or *by* skill. 2. The poetry of Dante is picturesque beyond any *other* ever written. 3. The days of Charles II. were the golden age of the coward, *the* bigot, and *the* slave. 4. Every ancient and *every* modern language has contributed something of grace, *of* energy, or *of* music to Milton's poetry. 5. Did any brave Englishman who "rode into the jaws of death" at Balaklava serve England more truly than *did* Florence Nightingale? 6. The works of Clarendon and *of* Hume are the most authoritative and *the most* popular historical works in our language. 7. All the various kinds of interest which belong to the near and *to the* distant, *to the* present and *to the* past were collected on one spot and in one hour. 8. Voltaire gambols; *he* grins; *he* shakes the side; *he* points the finger; *he* turns up the nose; *he* shoots out the tongue. 9. In America, millions of Englishmen were at war with the country from which their blood, *their* language, and *their* institutions were derived. 10. I have always *believed* and still do believe that the soul is immortal. 11. A has travelled more *than H.*, but is not so well educated as he. 12. There was a heart, a kindly feeling, *which* prevailed over the party. 13. The beating *I gave* or *received* (not *my beating*) did him good. 14. Lovest thou me more than these *love me*, or lovest thou me more than *thou lovest* these? 15. Those who drove James from his throne, *who* seduced his army, *who* alienated his friends, *who* imprisoned him in his palace, *who* broke in upon his very slumbers by imperious messages, and *who* pursued him with fire and sword from one part of the empire to another were his nephew and his two daughters.

Direction.—Find and classify the faults below, and correct them:—

1. There are few artists who draw horses so well as Mr. Leech. 2. The grave of Robt. Bruce was only marked by two broad flag-stones, on which Burns knelt and kissed. 3. Our re-

buke had the desired effect. 4. There is a great difference between the language under Charles I. and Charles II., between that under Charles II. and Queen Anne. 5. There is a great difference between the dog and cat. 6. She had not yet listened patiently to his heart-beats, but only felt that her own was beating violently. 7. He maketh his sun to rise on the evil and good, and sendeth rain on the just and unjust. 8. Neither blindness nor gout, age, penury, domestic affliction, political disappointment, abuse, proscription, nor neglect had power to disturb Milton's sedate and majestic patience. 9. One should covet nothing less than the best. 10. Pine is the tallest of our trees. 11. Much to his comfort, few of his creditors met, and gave him little encouragement. 12. The brain needs rest as much if not more than the rest of the body. 13. We are charmed by that singularly humane and delicate humor in which Addison excelled all men. 14. He has worn to-day a silk and felt hat. 15. It required few talents to which most men are not born or, at least, may not acquire. 16. Sewal, Archbishop of York, complained of the way in which he had been harassed by suspensions, examinations, and in other ways. 17. Mrs. Horneck and her daughters were very pleased to have with them on this Continental trip so distinguished a person as Dr. Goldsmith. 18. The peasantry of Scotland loved Burns as never people loved a poet. 19. I ask him, you, and every honorable and patriotic man this question. 20. The rhythm of the second and third line is imperfect. 21. It is sometimes difficult to distinguish between an interrogative and exclamatory sentence. 22. Platinum is heavier but not so useful as iron. 23. The error has and will again be exploded. 24. Reform, therefore, without bravery or scandal of former times and persons: but yet set it down to thyself, as well to create good precedents as to follow them.

Direction.—Bring in sentences illustrating all these errors of omission, and correct them.

LESSON 41.

ARRANGEMENT OF WORDS, PHRASES, AND CLAUSES.

Perspicuity, we have seen, depends, I. Upon the author's mastery of his subject, and II. Upon his use of words. Through nine Lessons we have insisted (1) that you use simple words; (2) that you use words which express your meaning with propriety and with precision; (3) that you use personal pronouns with care; (4) that you avoid words and constructions which have no good footing in the language; (5) that you avoid an excess of words; and (6) that you use a sufficient number of words.

We add that perspicuity depends also

III. **Upon the Arrangement of Words, Phrases, and Clauses.**—This is a matter of supreme importance, and one not always carefully attended to even by the best of authors. One cannot rely upon punctuation to correct blunders of position.

Place (1) the subject before the object, or object complement, if there would be a doubt which word is subject and which is object in case the positions were reversed. Place (2) all single word modifiers, such as adjectives and adverbs, (3) all phrase modifiers, prepositional and participial, and (4) all clause modifiers, adjective or adverb, where their position will raise no doubt as to what they modify.

This rule does not rigidly exclude words from between these modifiers and the words they qualify or limit; but it does exclude them in case their insertion would raise a reasonable question as to what you intend these words,

phrases, or clauses to modify, or even when a second reading to ascertain this would be needed. Great freedom of position is allowed, provided the grammatical relations of the words are kept obvious, and the thought is kept clear.

Direction.—Study these sentences carefully, determine what they were intended to express, and then recast them, placing the italicized expressions where you think they belong:—

1. Hard by a butcher, *on a block*, had laid his whittle down. 2. I have thought over what you said the other night *very carefully*. 3. If I love him, *when I die*, he will take me home on high. 4. Operators are wanted *on cloaks*. 5. Thos. W. Coke put an end to the American war by moving its cessation *in the House of Commons*. 6. The farmer's orchard is respected by the boy *who owns a large dog*. 7. Mary's sister, *who was the first queen of England*, was a protestant. 8. D's fortune is equal to one-half of E's *which is one thousand dollars*. 9. A scientist read a paper on the catastrophe of geology *at Yale College*. 10. A straight line can *only* cut the circumference of a circle at two points. 11. In one evening I counted twenty-seven meteors *sitting on my piazza*. 12. The savage here *the settler* slew. 13. From a shoal of richest rubies, *clear and cold*, broke the morning. 14. The man struck his friend *while looking him straight in the face*. 15. He saw the place where Warren had fallen *for the first time, yesterday*. 16. I shall *neither* attempt to palliate nor deny it. 17. The grave of Robt. Bruce was *only* marked by two broad flagstones. 18. I saw that they had been building a bridge at the foot of Chatham St., *in the evening paper*. 19. The Prince of Wales was forbidden to become king *or any other man*.

Direction.—Bring in sentences illustrating all these faulty arrangements, and correct them.

LESSON 42.

ARRANGEMENT OF WORDS, PHRASES, AND CLAUSES.

Direction.—Do with these sentences as required with those in the preceding Lesson:—

1. A robin sees a worm *while it is flying.* 2. There is a great lack of disposition to hoe *among the educated.* 3. Booted and spurred, *with a heavy stride, on the opposite shore* walked Paul Revere. 4. Sewal refused to accept of inexperienced persons recommended by the pontiff to benefices, *on the ground of their ignorance of the English language.* 5. The Sultan of Mysore was *again* defeated and slain. 6. Jas. II. retained the great officers who had served under his brother *that he could trust.* 7. The warp of English is Anglo-Saxon, but the woof is Roman *as well as the embroidery.* 8. The voice is *only* suspended for a moment. 9. He is to speak of the landing of the Pilgrims, *at the Academy of Music.* 10. The journals *not only* spoke in high terms of Mr. Moon's powers as a critic but also as a writer. 11. The first word of an example may *also* properly begin with a capital letter. 12. A servant will obey a master's orders *that he likes.* 13. He celebrated the triumphs of Marlborough *in verse.* 14. Lord Brooke was shot from the church, *in the eye,* as he stood in a door, *of which he instantly died.* 15. The man came to his death by excessive drinking, producing apoplexy, *in the minds of the jury.* 16. And keep the flame from wasting *repose.* 17. I did not hear what you said *coming so suddenly into the noisy room.*

Direction.—Bring in sentences illustrating the faulty position of single words, of phrases, and of clauses, and place these where they should stand.

LESSON 43.

UNITY OF THE SENTENCE—MISCELLANEOUS ERRORS.

Perspicuity depends

IV. **Upon the Unity of the Sentence.**—A sentence is not a bag to be stuffed with miscellaneous matter, its value increasing with the quantity crowded into it. It is rather a picture, aiming to present a single object with or without accessories. As you saw in Lessons 12 and 13, a sentence may have more than a single leading clause, each modified, if need be, by dependent clauses. But the thoughts of these leading clauses must be closely related, one continuing the other, in contrast with it, a consequence of it, or an inference from it, and all the clauses must combine to form a unit and not a mass of units. Unity is often violated by a change of subject, by heterogeneous material, by long sentences, and especially by long parentheses, the matter of which might be dropped outright or be absorbed into the body of the sentence by a careful recast of it.

Direction.—Rewrite these sentences, (1) omitting, or (2) connecting more closely, the parts that destroy the unity, or (3) resolving each sentence into two or more sentences:—

1. For who knows not that truth is strong next to the Almighty; she needs no policies, no stratagems, no licensing to make her victorious, those are the shafts and the defences that error uses against her power: give her but room, and do not bind her when she sleeps? 2. The Spartans were censured by the ancient writers for their inhuman treatment of the Helots, a race long subject to the Lacedemonians, who, when the former became too numerous, ordered the youth to hunt them down like beasts. 3. Here also would properly arise the question, started

by Charles Fox, (but probably due originally to the conversation of some far subtler friend, such as Edmund Burke,) how far the practice of foot-notes (a practice purely modern in its *form*) is reconcilable with the laws of just composition; and whether in virtue, though not in form, such foot-notes did not exist for the ancients, by an evasion we could point out. 4. The Spanish fleet continued its retreat, but, in its passage around Scotland and Ireland, a terrible storm arose, and the vessels dashed against the rock-bound coasts, and not more than fifty reached Spain, and the greater part of these were worthless.

MISCELLANEOUS VIOLATIONS OF PERSPICUITY.

Direction.—Classify and correct these violations of perspicuity:—

1. Dr. Arnold wrote a History of Rome in three volumes, which was broken off by his death at the end of the second Punic war. 2. The editors went off on a jamboree. 3. Contraction only takes place before a vowel. 4. There is no reason why a prose-writer should not avail himself, as well as a poet, of all means of expressing nice shades of meaning. 5. In the temper he is now, I cannot speak to him. 6. But there here suggests itself to us an interesting question. 7. There is no stond or impediment to the wit but may be wrought out by fit studies. 8. We extend our classification from the more clearly to the more obscurely, from the more closely to the more remotely connected. 9. Charles V., wishing to aggrandize his family, he negotiated for the marriage of Philip to Mary. 10. The farmer went to his neighbor, and said that he knew his cattle were in his field. 11. The brother of my friend who was married last year died yesterday. 12. After the Phœnicians discovered the glass, they made money out of it. 13. Kneller used to send away the ladies who sat to him as soon as he had sketched their faces. 14. It received the popular assent of the people. 15. When the Spaniards saw the fireships bearing down upon them, every cable was cut, and the fleet drifted out into the open sea, and several vessels were lost, and the English pursued them, fighting all the time, and, had not the pow-

der given out, they would have destroyed more than sixteen of the Armada which they did destroy. **16.** There were two parties rose up. **17.** It makes us blush to add that even grammar is so little of a perfect attainment amongst us that, with one or two exceptions, (one being Shakespeare, whom we affect to consider as belonging to a semi-barbarous age,) we have never seen the writer, through a circuit of prodigious reading, who has not sometimes violated the accidence or the syntax of English grammar. **18.** They travel to find work, if they can, during the period of hard times. **19.** "The Rehearsal" has not vitality sufficient to preserve it from putrefaction. **20.** She doesn't mean nothing by that. **21.** No country has grown so rapidly as this. **22.** The fifth and the sixth pupils may change places. **23.** A new species of a fish has appeared. **24.** He saw two men fight a prize; one was a fair man, a sergeant of the guards; the other black, a butcher; the sergeant had red breeches, the butcher blue; they fought upon a stage, about four o'clock, and the sergeant wounded the butcher in the leg. **25.** What have you got in your basket? **26.** He drove two horses—a bay and sorrel. **27.** And thus the son the fervent sire addressed. **28.** All goes wrong, and nothing as it ought. **29.** The strawberry, of all other fruits, is the most delicious. **30.** Confession is the most preferable course. **31.** She looks like to her mother. **32.** We are thankful that we have few good friends. **33.** Will he treat me as these others? **34.** The Bible has and will be read by millions. **35.** Preserve the right of thy place, but stir not questions of jurisdiction; and rather assume thy right in silence, and *de facto*, than voice it with claims and challenges. **36.** She carried two flags—an American and English. **37.** The walls were very defaced. **38.** The number of French words adopted into English naturally became more and more as time went on. **39.** The elder of the two sisters was not yet twenty, and they had been educated since they were about twelve years old and had lost their parents on plans at once narrow and promiscuous, first in an English family, and afterwards in a Swiss family. **40.** With desire have I desired to eat this Passover. **41.** Our times do not suffer by comparison with the times of Elizabeth, though these are called the good old times.

A SCHEME FOR REVIEW.

Style. — **Elements determining it** (Lesson 31).
1. The Topic.
2. The Author's Individuality.
3. Authority.

Perspicuity defined (Lesson 31).

PERSPICUITY DEPENDS,

I. Upon the Author's Mastery of his Subject (Lesson 31).

II. Upon the Use of Words (Lessons 31–40 and 43).
1. Use Simple Words. (Anglo-Saxon.)
2. Use words with Propriety and Precision. (Synonyms.)
3. Use Personal Pronouns with care. (Ambiguity.)
4. Avoid Words and Constructions that have no good footing in the language. (Obsolete, foreign, and newly coined words. Purity. Campbell's Canons. Barbarisms. Solecisms.)
5. Avoid Tautology, Verbosity, and Redundancy. (Words used needlessly.)
6. Use a Sufficient Number of Words. (Words that should not be omitted.)

III. Upon the Arrangement of Words, Phrases, and Clauses (Lessons 41–43).

IV. Upon the Unity of the Sentence (long sentences and long parentheses, Lesson 43).

LESSON 44.

IMAGERY.

THE COMPARISON.

Things first Known and Named.—Our first knowledge is of concrete things—objects in the outer, the material, world. Some of these things we only see or hear, some we see and touch, and some we see, touch, taste, and smell. By this use of our senses we learn the diverse qualities of things, and we learn to distinguish things by their qualities. This knowledge we begin early to acquire, we acquire it all through life; and, having to deal often with the same objects, we learn again and again the lessons they teach. With no other things are we so familiar as with those of the outer world, of no other knowledge are we so sure as of this, and no other words do we use with the clearness and certainty with which we handle those denoting the objects of our senses.

And what is true of us individually is true of the race taken as an individual. It was long engrossed with what appealed so powerfully to the senses—the objects of the material world. Some of these objects were seen less frequently than others, and so were less thoroughly known. In process of time men came to think, too, of things which they could not see or hear, touch, taste, or smell—abstract things, such as honesty, truth, health, strength; and things of the inner world, such as spirit,

recollection, deliberation. Thinking of the new things of the inner world or of the outer, they would soon wish to speak of them. But the day for forming new words from new roots was then past. And even if it had not been, it was obvious that the old words would be better understood if they could be used. It was soon seen that the old words could be put to these new uses; they were, and for this reason—things, wherever they exist, stand in many striking relations to each other. In certain remarkable qualities or offices, real or imagined, things are (1) **like** each other, or (2) **unlike** each other, or, speaking generally, (3) they are **connected** by some **other natural law**, or **relation**. Things which men know to be connected in any of these ways are so associated in their minds that one readily suggests the other.

Basis of Imagery.—Upon the **basis** of these real or fancied **relations between things** rests the possibility of setting one of them over against the other, or of speaking of one of them in the terms which denote the other.

Figures of speech—images—are those expressions in which, departing from our ordinary style, we **assert** or **assume** any of these notable relations. As images are used in all kinds of discourse, imagery may well be regarded as a quality of style.

Figures of speech of all kinds are invaluable, because, as we have seen, they convey the thought more clearly than plain language could, and so make it easier of apprehension. They multiply the resources of language, too, enabling us to use the same word in many senses; they beautify style—a diamond pin may adorn while it does toilet duty.

A **comparison**, or **simile**, is a figure of speech in which a likeness is pointed out or asserted between things in other respects unlike.

Its **rhetorical value** lies mainly in the fact that it makes the thought easy of apprehension.

Direction.—Substitute plain language for the figurative, and note the loss of distinctness and of beauty:—

1. Unstable as water, thou shalt not excel. 2. Their ranks are breaking like thin clouds before a Biscay gale. 3. How often would I have gathered thy children together, as a hen doth gather her brood under her wings! 4. His words were shed softer than leaves from the pine, and they fell on Sir Launfal, as snows on the brine. 5. The Kingdom of God is like a grain of mustard seed, is like leaven hid in three measures of meal. 6. A wordy writer has that command of language which a rider has of a horse that is running away with him. 7. The blood dropped out of her cheeks, as the mercury drops from a broken barometer tube. 8. The little bird sits at his door in the sun, atilt like a blossom among the leaves. 9. With wings folded, I rest on mine airy nest, as still as a brooding dove. 10. Their lives glide on like rivers that water the woodland. 11. They are cowards with hearts as false as stairs of sand, with livers white as milk. 12. Poets commonly have no larger stock of tunes than a hand organ has. 13. It [mercy] droppeth as the gentle rain from Heaven upon the place beneath. 14. She sat like Patience on a monument, smiling at grief. 15. She let concealment, like a worm in the bud, feed on her damask cheek. 16. A fatal habit settles upon one like a vampyre, and sucks his blood. 17. Over thy wounds now do I prophesy, which, like dumb mouths, do ope their ruby lips. 18. The vulgar intellectual palate thinks nothing good that does not go off with a pop like a champagne cork. 19. She saw my statue, which, like a fountain with a hundred spouts, did run pure blood. 20. As fire drives out fire, so pity pity.

Direction.—Find apt resemblances, and complete the comparisons here begun:—

1. The vessel swept toward the reef. 2. Darkness falls from the wing of night. 3. She melted from her seat. 4. It was besmeared as black. 5. The Old Guard rushed upon the broken

squares of the English. 6. A thought sometimes hits one. 7. He is as deaf. 8. He was as blind. 9. He is more puzzled. 10. The telegraph stretches its ugly length across the continent. 11. Little troops of sparks, scattering as in fear, thread the tangled darks of the chimney. 12. Locomotives with their trains fly to and fro over the continent. 13. Webster's thoughts stand out as plainly to the sight. 14. In Sartor Resartus and in much of modern literature, pantheism gleams and glitters. 15. As we grow old we should grow sweet and mellow.

Direction.—Supply the words *like*, *as*, *just as*, or *so*, and convert each pair of sentences numbered below, into a single sentence:—

1. Odious habits fasten only on natures that are already enfeebled. Mosses and fungi gather on sickly trees, not on thriving ones. 2. One may speak and write in a style too terse and condensed. Hay and straw must be given to horses in order to distend the stomach. 3. Specific words are more effective than general terms. The edge of a sword cuts deeper than the back of it. 4. Till men are accustomed to freedom, they do not know how to use it. In climates where wine is a rarity, intemperance abounds. 5. Too swift arrives as tardy as too slow. The tortoise reached the goal before the hare. 6. When the presumption is on your side, you should not neglect the advantage. A body of troops able to defend a fortress, when inside of it, may be beaten if they sally forth, and fight in the open field. 7. Gentle means sometimes accomplish what harsh measures cannot. The sun made the traveller take off his coat when the wind failed to do it. 8 To adduce more than is needed to prove your conclusion is suicidal. If one strikes a wedge too violently, the elasticity of the wood throws it out.

LESSON 45.

THE COMPARISON.

Direction.—Bring into the class twenty-five rare comparisons, ten of which you shall have found in your reading, and fifteen shall be of your own coinage. Let some be like those last given in the Lesson above.

LESSON 46.

THE METAPHOR.

In the comparison, the relation of likeness between things is, as you have seen, pointed out or asserted. But this relation may be *assumed.* It being taken for granted that the reader or hearer sees the point of resemblance, the words *like, as, just as,* and *so* may be omitted, and the word or words which denote one of the things may be brought over and applied to the other. This assumption of likeness may be of different degrees. We may, for example, say, The stars are night's candles, or, presuming on the reader's or hearer's fuller knowledge of the likeness between the things, stars and candles, we may substitute the name of one for that of the other, and go on to say, Night's candles *are burnt out,* meaning, of course, that the stars have vanished in the dawn.

A **metaphor** is a figure of speech in which, assuming the likeness between two things, we apply to one of them the term which denotes the other. This figure is

encountered everywhere in speech. In almost every sentence that drops from pen or tongue, there are words whose metaphorical significance has so faded out of them that we fail to detect it. Richter has called language "a dictionary of faded metaphors." Its **rhetorical value** is the same as that of the comparison, or simile. But the metaphor, briefer than the comparison, leaves more to the reader or hearer to detect and stimulates him to the detection, is a stronger figure, and often has more beauty. Metaphors may be changed into comparisons.

Direction.—Point out the metaphors in these sentences, substitute plain language for them, and note the loss of vividness and beauty :—

1. The skies are painted with unnumbered sparks. 2. Sir James Mackintosh's mind was a vast magazine of knowledge. 3. Charles I. stopped and turned back the tide of loyal feeling. 4. The green corn hath rotted ere his youth attained a beard. 5. Stop my house's ears. 6. The valiant taste of death but once. 7. While trying to prop the fortunes of another, Bacon was in danger of shaking his own. 8. He baits his hook for subscribers. 9. His strong mind reeled under the blow. 10. Keep you in the rear of your affection, out of the shot and danger of desire. 11. The compressed passions of a century exploded in the French Revolution. 12. Antony is but a limb of Cæsar. 13. This rudeness is a sauce to his good wit. 14. Dwell I but in the suburbs of your good pleasure? 15. He can scarcely keep the wolf from his door. 16. It was written at a white heat. 17. Lord Burleigh was a willow and not an oak. 18. Strike while the iron is hot. 19. *Ought* has deserted the service of the verb *owe*. 20. Fox winnowed and sifted his phraseology. 21. The fame of the elder Pitt has been overshadowed by that of the son. 22. If, gangrened by state jealousy, I get up here to abate the tithe of a hair from his just fame, may my tongue cleave to the roof of my mouth. 23. Inflections are words that have lost their specific gravity. 24. Murray's eloquence never blazed into

sudden flashes, but its clear, placid, and mellow splendor was never overclouded. 25. We are to judge of a word by reference to its yoke-fellows in the sentence.

Direction.—Recast these sentences, using at least a single metaphor in each:—

1. I have hidden my look. 2. He was out of money. 3. I know Cæsar would not be cruel but that he sees the Romans are gentle. 4. Talleyrand was cunning. 5. Marshal Ney was brave. 6. One may learn something from trees and brooks. 7. Pitt's fluency and personal advantages were noticed. 8. Keep the friends you have. 9. The common people of Rome were senseless. 10. Time passes. 11. I have forgotten that. 12. Everything favors your plan. 13. He was mild and gentle in his manners, but stern in disposition. 14. One is injured by evil associates. 15. He has committed himself to that policy.

Direction.—Bring into the class all the metaphors you have time to coin.

LESSON 47.

METAPHORS AND COMPARISONS.

Direction.—Point out the metaphors in the sentences of Lesson 44.

Direction.—Where you can, change the comparisons in that Lesson into metaphors, and note the effect.

Direction.—Where you can, change the metaphors in the preceding Lesson into comparisons, and note the effect.

Direction.—Bring into the class rare metaphors, a part of them gleaned from your reading, and a part of your own coining. Let a few of these degrade their objects.

LESSON 48.

FADED METAPHORS—SO-CALLED MIXED METAPHORS.

Direction.—Restore the color to these faded metaphors by looking up the etymology of the words italicized:—

1. The reason is *obvious.* 2. The *objection* is *insuperable.* 3. The *impediments* are many. 4. The *plague* was deadly. 5. *Afflictions* are needful. 6. The greeting was *cordial.* 7. His manners were *polished.* 8. He is *ruminating.* 9. *Inculcate* this lesson. 10. It is a *salient* point. 11. It was a *dainty* gift. 12. His fortune is *dilapidated.* 13. *Ponder* my sayings. 14. He *supports* his mother. 15. God *succors* the weak, *comforts* the desponding, and *corrects* the *erring.* 16. I am *astonished.* 17. It is *wrong* to give such a man a *farthing.* 18. Books are a *necessity.* 19. He and I are *rivals.* 20. The *exile attracts attention.* 21. The *town* was *besieged.* 22. *Quicksilver* is heavy. 23. Pardon this *digression.* 24. He is a *desultory* reader. 25. The statement is *extravagant.* 26. We carry *umbrellas.* 27. The evil is *exaggerated.* 28. His health is *robust.*

Direction.—Find and bring into the class faded metaphors, and point out the image in them.

So-called Mixed Metaphors.—Whenever a metaphor runs through two or more words, it is always possible that the parts of it contained in the several words may not be of a piece—may not unite to form a homogeneous whole. The metaphor which is begun is not completed, but a fragment of another is added instead; what is begun in plain language ends metaphorically, or the metaphor begun is pieced out with plain language. Metaphors of this kind, if metaphors they may be called, are like the mythical mermaid — what

begins as a human being ends as a fish. If, for example, one were to pray, *Pilot us through the wilderness of life*, the first word would bring before the hearer the picture of a vessel sailing; but *wilderness* compels it to sail on *dry land*. The correct figure would be, *Pilot* us over the *sea* of life, or *Guide* us through the *wilderness* of life.

But it ought to be said that, in criticising such expressions, we should be certain that the author intended them to be metaphorical. In the preceding Lesson we learned that the metaphorical meaning fades out of words that are much used. This sentence, instanced by Professor Whitney, "I propose to discuss an important subject," perfectly proper, if we suppose, as we may, that the etymology of the words was not in the author's thoughts, would be but a jumble of discordant metaphors if the etymology were vividly present to him. When the metaphor stands in a single word, the danger we have been speaking of is not so threatening.

Direction.—Recast these sentences, changing (1) the first part of the would-be metaphor to agree with what follows, and (2) the last part to agree with what precedes:—

1. They are brittle wits, the edge whereof is soon turned. 2. Let us cultivate thoroughly this branch of the vineyard of life. 3. The strong pillar of the church had fled. 4. The chariot of day peers over the mountain tops. 5. Napoleon I. was of low moral calibre. 6. These assertions are only rockets which glance upon the ear. 7. From the throats of 300 cannon poured a shower of balls which winnowed the English ranks. 8. Eradicate the scourge of intemperance. 9. His bosom was swollen with the flame of patriotism. 10. He is swamped in the meshes of his argument. 11. Such a quenching of eagles' talons was never seen before. 12. A varnish of morality makes his actions palatable. 13. See how the blue bended floors of the heavens

are frescoed. 14. He kindles the slumbering fires of passion. 15. Solve the mazes of this dark tragedy. 16. He stooped to such lengths of meanness.

Direction.—Bring into the class a few incongruous metaphors. Do not aim to make them grotesque, but let them be such as one through carelessness might make.

LESSON 49.

THE COMPARISON AND THE METAPHOR CONTAINING ALLUSIONS.

A figure of speech may contain a reference to some noteworthy incident in history, in classic story or literature, in the Bible, or to some fable or proverb or well-known custom, and so may carry additional authority and beauty. Figures containing such **allusions** show not only the author's perception of the relations which things sustain to each other but that he has read as well as observed, and for that reason are grateful to the reader or hearer.

Direction.—Point out and name the figures below, explain the allusions in them, and rewrite the sentences in plain language:—

1. Daily, with souls that cringe and plot, we Sinais climb and know it not. 2. He pours out all the vials of his wrath on my devoted head. 3. The schoolmen raised vast aerial Jacob's ladders of vapory metaphysics. 4. He doth bestride the narrow world like a Colossus. 5. He received the lion's share of the profits. 6. I'll break a lance in your defence. 7. He threw down the gauntlet of debate. 8. This is the party shibboleth. 9. Hamilton smote the rock of public credit, and streams of revenue gushed forth. 10. Has the ghost of the murdered coalition come back like the ghost of Banquo? 11. Suffer not yourselves to be betrayed by a kiss. 12. They follow their

chief for the loaves and fishes. 13. He will go from Dan to Beersheba in pursuit. 14. Who can clean the Augean stable of politics? 15. He falls like Lucifer, never to hope again. 16. Political antagonists should not strike below the belt. 17. Milton's prose writings are a perfect field of cloth of gold. 18. I will not be anybody's cat's paw. 19. Sumner was a man of talents. 20. Methinks I see in my mind a noble and puissant nation, rousing herself like a strong man after sleep, and shaking her invincible locks. 21. We should stop throwing grass at this evil and begin to throw stones.

Direction.—Bring in twenty figures containing allusions, a part gleaned from your reading, and a part of your own coining.

LESSON 50.

PERSONIFICATION.

In the use of the metaphor we may transfer names to things, give qualities or ascribe actions to them which lift them up from the plane of the inanimate to that of the brute, and even from the plane of the inanimate or of the brute, to that of human beings. These planes we may picture by horizontal lines, thus :—

Human _____
Brute _____
Inanimate _____

The figure thus formed is a metaphor; but, since it raises objects in the scale of being *toward* or *to* the realm of *persons*, we call it a personification.

A **personification** is a figure of speech in which things are raised to a plane of being above their own. This figure is, as you see, of three grades—(1) that in which inanimate

things are raised to the rank of mere animals, (2) that in which mere animals are raised to the rank of man, and (3) that in which inanimate things are raised to the rank of man. Of these the (2) is the least common, and the (3), in which things are raised the farthest, is the most noticeable, and hence the most forcible.

The **rhetorical value** of the figure lies in this, that things rise in dignity and importance to us as they rise in the scale of being.

Note that, while all personifications are metaphors, not all metaphors are personifications.

Direction.—Point out the figure in these sentences, name the grade to which it belongs, and then recast the sentences, using plain language, and note the loss in expressiveness and beauty:—

1. Earth felt the wound. 2. Next Anger rushed, his eyes on fire. 3. Grim-visaged War hath smoothed his wrinkled front. 4. The Winds, with wonder whist, smoothly the waters kissed. 5. Necessity is the mother of invention. 6. The moping Owl doth to the Moon complain. 7. Hope is swift, and flies with swallow's wings. 8. Tongue was the lawyer, and argued the case. 9. Vice is a monster of so frightful mien as to be hated needs but to be seen. 10. Speckled Vanity will sicken soon and die. 11. Into the jaws of Death, into the mouth of Hell, rode the six hundred. 12. The Waves to sleep had gone. 13. And the very Stones of Rome will rise and mutiny. 14. The Breeze comes whispering to our ear. 15. With arms outstretched, the druid Wood waits with his benedicite. 16. Bring with thee Sport that wrinkled Care derides, and Laughter, holding both his sides. 17. Nor Heaven peep through the blanket of the dark to cry, *Hold, hold.* 18. So talked the spirited, sly Snake. 19. Grim Pestilence stalked o'er the land. 20. Freedom shrieked when Kosciusko fell. 21. The very Walls will cry out against it. 22. The Ship wrestles with the storm. 23. Flattery spits her poison at the mightiest peers. 24. The Sun pillows his

chin upon an orient wave. 25. He plucks the pearls that stud the deep, admiring Beauty's lap to fill.

Direction.—Bring in as many rare personifications. Illustrate with them the three grades of personification.

LESSON 51.

THE APOSTROPHE.

One may stop in his speech to those before him, or turn from writing of things in the third person, and address the absent, living or dead, or even objects that were always inanimate.

An **apostrophe** is a figure of speech in which the absent are addressed as though present, and the inanimate as though intelligent and present. In the address to inanimate things—the form of the figure most common — these are, of course, personified. The essential difference between the two figures, apostrophe and personification, is the address. Objects personified are carried up toward or to the rank of persons, but are *not* addressed; objects apostrophized, whether already persons or made such by the figure, *are* addressed.

The **rhetorical value** of the figure consists in this, that it gives variety and animation to style, and great importance to the object addressed.

Direction.—Point out the figure, express the thoughts in these sentences without it, and note the loss of liveliness and vigor:—

1. O Rome, Rome, thou hast been a tender nurse to me. 2. Ho! maidens of Vienna! Ho! matrons of Lucerne! weep, weep, and rend your hair for those who never shall return. 3.

But thou, O Hope, with eyes so fair, what was thy delighted measure? 4. There rose a shout, prolonged and loud, that to the ocean seemed to say, Take her, O Bridegroom, old and gray. 5. Come to the bridal chamber, Death. 6. Blow, Winds, and crack your cheeks! 7. Come, old Assyria, with the dove of Nineveh upon thy emerald crown, what laid thee low? 8. Sleep, gentle Sleep, Nature's soft nurse, how have I frightened thee that thou no more wilt weigh my eyelids down! 9. Flag of the brave, thy folds shall fly the sign of hope and triumph high. 10. Sweet Flower, thou tellest how hearts as pure as tender as thy leaves will surely know the joy that peace imparts. 11. Bozzaris, with the storied brave Greece nurtured in her glory's time, rest thee. 12. Great Father of your country, we heed your words, we feel them as if you uttered them with lips of flesh and blood.

Direction.—Bring in as many rare apostrophes. Let them be of the different kinds given above.

LESSON 52.

ANTITHESIS.

The figures thus far considered are based upon the relation of **likeness** which things sustain to each other—**likeness** in **quality** or in **function.**

We come now to a figure which is based upon the relation of **unlikeness** between things. This unlikeness may be of many grades. It may extend even to one hundred and eighty degrees on the circumference of difference; in this case the things are *diametrically* opposed to each other, as black things to white things, things true to things false.

An **antithesis** is a figure of speech in which things mu-

tually opposed in some particular are set over against each other. Antithesis is a striking figure, especially when things diametrically opposed to each other are contrasted by it, and is much used in oratory and in all forcible writing.

Its **rhetorical value** consists in this, that an object is seen most clearly when it stands relieved against its opposite. Each object, with reference to the quality in which it is contrasted, is measured by a standard less than the ordinary, and hence in that quality is magnified. *Dark* objects seem *black* when contrasted with things that are *white;* a *short* person and a *tall*, standing side by side, seem the one shorter than he really is and the other taller, because each is measured by a standard having less than the average of the quality for which it is distinguished.

The second part of an antithesis sometimes contains a factor which multiplies, at least by two, the force and value of the figure. Example 15, below, taken from Macaulay, would be a good antithesis if it ran, Our Indian subjects submit patiently to a monopoly of salt; for such a restriction the fierce breed of the Puritans wrested from us an empire. How the force of the figure is increased when we are told that the Puritans did this, not because *salt* was monopolized, but because a trifling *stamp duty* was imposed!

Direction.—Point out the words below which denote the things contrasted, note how the figure brings these things into relief, and recast the sentences without using antitheses:—

1. Saul, seeking his father's asses, found himself turned into a king. 2. Fit the same intellect to a man, and it is a bow-string; to a woman, and it is a harp-string. 3. The French and Germans have named their vowels; the English have nicknamed theirs. 4. Light may be defined as ether in motion; darkness

as ether at rest. 5. Truth gets well if she is run over by a locomotive, while Error dies of lockjaw if she scratches her finger. 6. I thought that this man had been a lord among wits, but I find that he is only a wit among lords. 7. In the world, a man lives in his own age; in solitude, in all ages. 8. The Athenians understand what is good, but the Lacedemonians practice it. 9. The mountains give their lost children berries and water; the sea mocks their thirst and lets them die. 10. Better to reign in hell than serve in heaven. 11. Plato's arrow, aimed at the stars, was followed by a track of dazzling radiance, but it struck nothing; Bacon fixed his eye on a mark which was placed on the earth, and within bow-shot, and hit it in the white. 12. Kings will be tyrants from policy when subjects are rebels from principle. 13. The Saxon words are simple, homely, and substantial, fitted for every-day events and natural feelings; while the French and Latin words are elegant, dignified, and artificial, fitted for the pomp of rhetoric, the subtilty of disputation, or the courtly reserve of diplomacy. 14. For fools rush in where angels fear to tread. 15. Our Indian subjects submit patiently to a monopoly of salt. We tried a stamp-duty—a duty so light as hardly to be perceptible—on the fierce breed of the old Puritans, and we lost an empire.

Direction.—Bring in as many good antitheses. Let some be of the kind seen in Nos. 5 and 15.

LESSON 53.

THE METONYMY.

The figures thus far considered are based upon the relation either (1) of **likeness** or (2) of **unlikeness** in which things stand to each other in quality or in office. But you were told in Lesson 44 that things are connected by **some other natural law** or **relation** than these, and in such

a way that they become intimately associated in our minds—one easily and always suggesting the other, and enabling us to use the word denoting one of them instead of that denoting the other.

A **metonymy** is a figure of speech in which the name of one thing connected to another by some bond not of likeness or unlikeness is taken to denote that other.

The natural laws which connect things, the laws by which we associate them, are many and diverse. The most important, not yet spoken of, are these: things are related and associated by us, (1) as **sign,** or **symbol,** and the **thing symbolized,** (2) as **cause** and **effect,** or **source** and what **flows from it,** (3) as **instrument** and the **user of it,** (4) as **container** and the **thing contained,** (5) as **material** and the **thing made out of it,** (6) as **contiguous** to **each other,** and (7) as **part** to **whole** or **whole** to **part.**

This last relation is so important that the metonymy based upon it has been dignified by a separate name—the **synecdoche.**

Rhetorical Value.—In the metonymy, as in the metaphor, the name of the related object which is best known is taken to denote the other, and, like the metaphor, it gives clearness, vigor, and beauty to style.

Direction.—Classify the metonymies below, note what they add to the expression, and recast the sentences, using plain language:—

1. Uluch Ali sailed away with all his *canvas* spread. 2. The *crescent* in Europe is waning before the *cross.* 3. He is a slave to the *cup.* 4. Strike for your *altars* and your *fires.* 5. Who steals my *purse* steals trash. 6. He rose, and addressed the *chair.* 7. The sanctity of the *lawn* should be kept unsullied. 8. The *palace* should not scorn the *cottage.* 9. The *red coats* turned and fled. 10. The watched *pot* never boils. 11. The *turban* yields to the *tartan.* 12. *Iron* hailed and *lead* rained upon the

enemy. 13. The *pen* is usurping the office of the *sword*. 14. The *bullet* is giving way to the *ballot*. 15. We have prostrated ourselves before the *throne*. 16. The *board* at the little inn was excellent. 17. But little *Madeira* comes to this country. 18. *Death* fell in showers. 19. Shoulder to shoulder, *S. C.* and *Mass.* went through the Revolution. 20. The American sailor humbled the Barbary *flag*. 21. The *hollow oak* is our palace. 22. Your flashes of merriment that were wont to set the *table* on a roar.

Direction.—Bring in as many good metonymies, illustrating the six kinds treated above.

LESSON 54.

THE SYNECDOCHE. TROPES. HYPERBOLE.

Things are connected in reality, and are associated by us, in the relation of part to whole or of whole to part. The figure based upon this—really a metonymy—has, because of its importance, received a separate name—the synecdoche. The species for the genus, the genus for the species, and the individual for the class, are all examples of a part for the whole or of the whole for a part.

A **synecdoche** is a figure of speech in which the name of a part denotes the whole, or the name of the whole denotes a part.

As we grasp a part of a thing more easily than the whole, that branch of the figure in which the name of the part denotes the whole presents the object more vigorously than does the other, and is more common and more valuable than the other.

Its **rhetorical value** consists in the fact that it puts a thing well known in place of one less known.

Direction.—Tell which branch of the figure these synecdoches illustrate, recast these sentences, dropping the figure, and note the loss of vigor and of beauty:—

1. Grace is said before *meat.* 2. Galileo raised his *glass* to the heavens, and beheld the planet Venus crescent like the moon. 3. Up came the reserve of *foot* and *horse.* 4. The boy left his father's *hearth.* 5. Yarn is the product of the *spindle;* cloth of the *shuttle.* 6. She left the protection of his *roof.* 7. Count *noses.* 8. Come and trip it, as you go, on the light fantastic *toe.* 9. Milton's wife left his *bed* and *board.* 10. The commerce was carried on in British *bottoms.* 11. He bought forty *head* of cattle. 12. Few American *keels* plough the ocean. 13. He employs a score of *hands.* 14. Miles of *hulls* are rotting in the harbor of Portsmouth. 15. It is a village of 500 *chimneys.* 16. It is a city of *spires.* 17. The harbor was crowded with *masts.* 18. He cried, "A *sail,* a *sail.*" 19. Milton is the *parent* of Sampson Agonistes. 20. Who would not like to visit the *Old World?* 21. James I. was ironically called the *Solomon* of his age. 22. The busy *fingers* toiled on.

Direction.—Bring in as many synecdoches, and illustrate both branches of the figure.

Tropes.—To our list some rhetoricians would add a figure with the old and familiar name of *trope.* In his "The Might and Mirth of Literature," an American work showing vast reading and rare discrimination, Professor Macbeth is "daring enough to seize an unappropriated title [*trope*] and to wed it to a magnificent group of figures, which that title most exquisitely suits —those turns that lie in adjectives." The adjectives in such expressions as these he calls *tropes:* The *merry* bells ring round, Heaven's *forgiving* rainbow, She wept

to leave the *fond* roof, I have seen a face so very *angry*, *Ripe* October gathers in the grain, Places which *pale* passion loves, To hide her *guilty* front with *innocent* snow, The *melancholy* darkness gently weeps, She hears the cannon's *deadly* rattle, and Otheis from the *dawning* hills looked round. But all these would fall into the classes of figures we have defined and illustrated. Others make *trope* the name of the genus of which the metonymy and the synecdoche are the species. The propriety of thus limiting the word is not apparent. It accords best with the etymology of the word *trope* (Greek *trepein, to turn*) to apply it as the general name of all those figures in which words are *turned* from their first and literal meaning, are transferred, and used in a secondary sense. We may, then, say that

Tropes include metaphors, personifications, apostrophes which personify, metonymies, and synecdoches.

We may add that from the same root come *trophy*, which meant the monument once set up to commemorate the spot where an enemy *turned* and fled—now used to name the arms, flags, or soldiers taken in battle and indicating victory—and *tropic*, naming the imaginary lines where the sun seemed to *turn* and decline from the zenith, and then applied to the belt of the earth's surface between these lines.

Hyperboles, extravagant expressions overstating the facts or magnifying the truth, are set down by some writers as a separate figure. But though hyperbole may sometimes be found in expressions not figurative, it seems to us better to call it a characteristic of imagery than a separate image. All images magnify the thought they convey or illustrate. It is thus that they make it more prominent and distinct than a literal statement of it could.

LESSON 55.

EXERCISE IN THE DISCRIMINATION OF FIGURES.

The list of figures of speech is now complete. Some things which a few authors call figures seem to us (1) characteristics of figures; as, *allusion* and *hyperbole;* or (2) qualities of style; as, *wit* and *irony;* or (3) products of writing, kinds of discourse; as, *fable, epigram, allegory;* or (4) ways in which words, phrases, and clauses are arranged; as, *interrogation, dialogue, vision, exclamation, climax.* Some of these have already been noted, the others will be spoken of in their proper places.

Before leaving this subject we shall exercise the pupil in the discrimination of figures.

Direction.—Study these sentences very carefully, find the figures they contain,—sometimes two or more in a sentence—name and classify them, note their differences, point out the so-called mixed, or incongruous, metaphors and the allusions, and number those figures which may be called tropes:—

1. Come, seeling Night, scarf up the tender eye of pitiful Day. 2. The coat does not make the man. 3. From 200 observatories in Europe and America, the glorious artillery of science nightly assaults the skies. 4. The vinous fermentation in the veins is over, and the acetous has commenced. 5. The lamp is burning. 6. Talent has many a compliment from the bench, but tact touches fees from attorneys and clients. 7. Blow, blow, thou winter Wind, thou art not so unkind as man's ingratitude. 8. His reasons are as two grains of wheat hid in two bushels of chaff. 9. Laughter and tears are meant to turn the wheels of the same machinery of sensibility; the one is wind power, the other is water power. 10. When you are an anvil,

hold you still; when you are a hammer, strike your fill. 11. Tennyson's earliest poems are festoons of verbal beauty. 12. Save the ermine from pollution. 13. Envy is a gadding passion and walketh the streets and doth not keep home. 14. The barge she sat on, like a burnished throne, burned on the water. 15. An acre in Middlesex is better than a principality in Utopia. 16. Wellington did not, at Waterloo, expose his bosom to the steel. 17. Horace Walpole loved to chat with the blue stockings. 18. Bees will not work except in darkness; thought will not work except in silence. 19. Every village boy is a Vauban of snow fortresses. 20. Her breath scents of June, like a new-made haycock. 21. Hope, enchanted, smiled, and waved her golden hair. 22. He is fairly launched upon the road to preferment. 23. The bench should be incorruptible. 24. A pun, like a penny on the rails, may throw the train of conversation off the track. 25. There is a tide in the affairs of men, which, taken at the flood, leads on to fortune; omitted, all the voyage of their life is bound in shallows and in miseries.

Direction.—Bring in sentences which illustrate all the figures in their several varieties.

LESSON 56.

EXERCISE IN THE DISCRIMINATION OF FIGURES.

Direction.—Do with these sentences as directed with those in the preceding Lesson:—

1. Dean Swift aspired to the mitre. 2. The towering Headlands, crowned with mist, their feet among the billows, know that Ocean is a mighty harmonist. 3. Things are in the saddle, and they ride mankind. 4. Every person's feelings have a front-door and a side-door, by which they may be entered. 5. Night had dropped her curtain down, and pinned it with a star. 6 I'll use you for my mirth. 7. There is nothing out of which

the tremendous hydraulic press of Gower's allegory will not squeeze all freshness and feeling. 8. He was addicted to the bottle. 9. Tennyson's words gleam like pearls and opals, like rubies and emeralds. 10. Talent is a cistern, genius is a fountain; the one gives out what it has taken in, the other what has risen from its unsounded wells of living thought. 11. His pocket was affected. 12. Ye Storms, resound the praises of your King. 13. He commanded a company of lance. 14. The Troubadours were the conduit through which the failing stream of Roman literary tradition flowed. 15. All his good intentions were choked by the tares of evil habit. 16. His tongue grappled with a flood of words. 17. Suddenly closed the ivory gate of dreams, and the horn gate of every-day life opened. 18. Men of genius are often dull and inert in society; the blazing meteor, when it descends to earth, is only a stone. 19. Do not fight by sea; trust not to rotten planks. 20. He condemns the grape. 21. Smollett and Fielding were doomed to lay their bones under the soil of a strange land. 22. The gown quarrelled with the town. 23. Disappointments nourish us in the desert places of life, as the ravens fed the prophet in the wilderness. 24. The pew not unfrequently has got beyond the teaching of the pulpit. 25. The advent of spring is the great annual miracle of the blossoming of Aaron's rod, repeated on myriads and myriads of branches.

Direction.—Do as requested at the close of the preceding Lesson.

The **rhetorical value** of imagery, you are now prepared to see, lies in this—(1) that the image, likening one thing to another better known, or contrasting it with things that it is unlike, or substituting well known related objects and the words denoting them for those not so well known, makes the thought more perspicuous; (2) that the thought, more easily apprehended when thus expressed, is more forcible; and (3) that it is an ornament, beautifying the style and delighting the reader or hearer. This quality of style, as, then, a value of its own, and

does valuable service in securing and perfecting other great and essential qualities.

The **value to the pupil** of the habit of using imagery is incalculable. Since all imagery is based upon the relations which things sustain to each other, the coining of images compels to a detection of these relations, and in this way begets a close observation of nature. It has been said that wisdom consists in the ready and accurate perception of analogies. How much greater truth the statement would have if for *analogies* we substituted *the manifold relations between things*, upon which imagery rests. Pupils should be stimulated in all ways to the cultivation of this quality of style. Let the teacher welcome it in their daily recitations, and exact it from them in their written efforts. Nothing can be more indicative or promotive of intellectual health and vigor, for it is the product of the excited imagination, of powers aroused and alert and rejoicing in their strength. As the pupil has found in his hunt for images, these flowers spring up in almost every line of poetry, of impassioned oratory, and of the eloquent essay. Especially should they be found in the speech of youth, who are not yet trained to exact scientific thinking or statement. If the young tree has no grace and litheness, what will be true of it when the bulk of its wood has dried and hardened, and little sap circulates through its veins?

The **teacher** should **prune** closely here. Let him see to it that the image is choice and apt and not far-fetched, that there is no mixing of incongruous things in it, that, so far as may be, it is the pupil's own, and that he does not use it solely for ornament, varnishing or veneering his style with it, but that he lays it under tribute to his thought—thinks in it, and expresses himself by it, and through it.

A SCHEME FOR REVIEW.

IMAGERY.

Things first Known and Named. Basis of Imagery. Definitions (Lesson 44).

I. The Comparison, or Simile. Rhetorical Value (Lessons 44, 45, 47, 55, and 56).

II. The Metaphor. Rhetorical Value (Lessons 46. 47, 55, and 56).

Change of Comparisons into Metaphors and of Metaphors into Comparisons (Lesson 47).

Faded and So-called Mixed Metaphors (Lessons 48, 55, and 56).

Comparisons and Metaphors Containing Allusions (Lessons 49, 55, and 56).

III. Personification—Three Grades. Rhetorical Value (Lessons 50, 55, and 56).

IV. The Apostrophe. Rhetorical Value (Lessons 51, 55, and 56).

V. Antithesis. Grades. Rhetorical Value (Lessons 52, 55, and 56).

VI. The Metonymy—The Seven Kinds. Rhetorical Value (Lessons 53, 55, and 56).

VII. The Synecdoche—The Two Kinds. Rhetorical Value (Lessons 54–56).

Tropes—Metaphors, Personifications, Apostrophes which personify, Metonymies, and Synecdoches. Hyperboles (Lesson 54).

LESSON 57.

ENERGY.

SPECIFIC WORDS.

Thought may be expressed so feebly as to make little impression on the hearer or reader; it may be put so forcibly as to produce a profound effect, so stamping itself on his memory that it cannot be forgotten.

ENERGY is that quality of style by the use of which thought is forcibly expressed. Perspicuity is essential to energy, since what is indistinct is not seen, and is not felt; imagery conduces to energy, as it presents the thought more graphically than plain language can do it: but energy, employing these grand qualities of style, is something different from them. A thought may be perfectly distinct, and may be expressed in a figure; but it may not concentrate upon itself one's whole attention, and powerfully affect him.

NOT ALL THOUGHT EXPRESSED WITH ENERGY.—In the ordinary communication of one with another, in description, in narration, in simple instruction of every kind, the easy manner is appropriate. But when the thought is weighty, when its comprehension demands exhausting effort, when upon its acceptance something vital seems to depend, especially when feeling respecting some duty is to be awakened, and the putting forth of an act of the will is to be secured, then the thought must be expressed with great earnestness. The speaker or writer will then be aroused to strong feeling, and his passion will pervade

his thought as light fills the air, guiding him in the choice of words and in the construction of his sentences.

Energy is assisted not only by the means which secure perspicuity, and by the use of imagery, but also by the use of

I. **Specific Words.**—Words which denote individual things, having a narrow breadth of meaning, are more readily understood and produce a deeper impression than those whose meaning is broader, those which name classes of objects. Specific words, presenting each a single idea, prevent the reader's wasting his energy upon the *language*, and enable him to bestow it upon the *thought* expressed.

Direction.—Recast these sentences, substituting generic words for those in Italics, and changing the other words so far as you need for this purpose, and note the loss of expressiveness and energy:—

1. Will you die of *hunger* on the land which your *sweat* has made fertile? 2. Did this save the *Crown* of *James the Second*? 3. Did this save the *head* of *Charles the First*? 4. We are *two millions, one-fifth* fighting men. 5. *Dogs* and ravening fowls shall *rend* thy *body*. 6. I sat by her *cradle*, I followed her *hearse*. 7. Who comprised that gallant army without *food*, without *pay, shelterless, shoeless, penniless*, and almost *naked*, in that dreadful *winter* at *Valley Forge*? 8. Will you behold your *villages* in *flames* and your *harvests* destroyed? 9. Will you die under the exterminating *sword* of the savage *Russians*? 10. God is seen in the growth of the *grass*, in the movement of the *stars*, in the *warbling* of the *lark*, in the *thunder* of heaven. 11. My wind, cooling my *broth*, would blow me to an *ague*. 12. Had he intended to make Ireland a *slave*, he should have kept her a *beggar*. 13. I now say, and say to your *beard*, that you are not an *honest* man. 14. Will you look on while the *Cossacks* of the far North *tread* under *foot* the *bodies* of your *fathers, mothers, wives*, and *children*? 15. If you have *tears*, prepare to *shed* them now. 16. I saw the breast that had nourished me trampled by the *hoof* of the *war-horse*, the *bleeding body* of my *father flung* amidst the *blazing rafters* of our dwelling. 17.

Exactly as you have seen the *sea leap* up at the *breakwater*, the advance surges over the *crest*, and, in a *moment*, those *flags fluttered* where *fifty guns* were *kennelled*. 18. When *Miss Hunt* or *Miss Preston* or *Miss Avery* or the *Misses Blackwell*, accomplishing themselves in *medicine*, carry the balm of life to suffering humanity, it is as much their right as it is that of any *long-haired, sallow*, dissipated *boy*, who *hisses* them as they go upon their holy mission. 19. Do men gather *grapes* of *thorns* or *figs* of *thistles?* 20. Will you *erect* a *gibbet* in every *field* and *hang* men like *scarecrows?*

Direction.—Bring in as many sentences containing specific words, and do with them as directed above.

LESSON 58.

SPECIFIC WORDS.

Direction.—(1) Construct sentences containing these generic words; and then (2) exchange them for their corresponding specific words, and note the gain in expressiveness and energy:—

1. Implement. 2. Garment. 3. Disease. 4. Building. 5. Kill. 6. Flower. 7. Animal. 8. Weapon. 9. Plant. 10. Gas. 11. Cruel. 12. Grain. 13. Movement. 14. Murdered. 15. Destroy. 16. Substance. 17. Songster. 18. Cattle. 19. Oppose. 20. Perish.

Direction.—(1) Construct sentences containing these specific words; and then (2) exchange them for their corresponding generic words, and note the loss of expressiveness and energy:—

1. Stabbed. 2. Dagger. 3. Gold. 4. Constable. 5. Thief. 6. Fawn. 7. Dazzle. 8. Marble. 9. Boiled. 10. Robin. 11. Plank. 12. Cringe. 13. Breath. 14. Bloodless. 15. Bugle. 16. Moonbeam. 17. Torrent. 18. Grandfather. 19. Perfidious.

In keeping with this teaching we may say that a characteristic anecdote or an illustrative instance, incident, or fact is invaluable in establishing a general statement; suggesting volumes of inference, it may even take the place of such statement. Let the pupil illustrate this remark by apt quotations from books or from hearsay.

LESSON 59.

TRANSPOSED ORDER OF WORDS AND PHRASES.

NATURAL ORDER OF SUBJECT AND PREDICATE.—A sentence, Lesson 2, is composed of a subject and a predicate—the subject naming that of which the predicate affirms something. We write or we talk to impart to others the information contained in the predicate concerning that which the subject names; hence the predicate is usually the longer and always the more important part of the sentence. In the common and * natural order of a simple declarative sentence, the predicate follows the subject and ends the sentence.

NATURAL ORDER OF WORDS AND PHRASES.—Possessive modifiers (nouns and pronouns in the possessive) precede their nouns, and explanatory modifiers (words in apposition) follow theirs. Adjectives precede their nouns: if of unequal rank, the one most closely modifying the noun stands nearest to it; if of the same rank, they stand in the order of their length—the longest nearest the noun if they precede it, the shortest nearest if they follow it.

* For a fuller account and illustration of the natural and the transposed order of words and phrases in a simple sentence, see Lessons 51–57 in Reed and Kellogg's "Higher Lessons in English."

The object complement (the object) and the attribute complement (predicate noun or adjective) follow the verb; the objective complement (the second object) follows the object complement; and the so-called indirect object precedes the direct. An adverb precedes the adjective, adverb, or phrase which it modifies; precedes or follows the simple verb with its complement, and follows one or more words of the verb if this is compound. Phrases, with or without prepositions to introduce them, follow the words they modify; if two or more modify the same word, those most closely modifying it stand nearest to it.

Energy may be secured by the

II. **Transposed Order of Words and Phrases.**—One's meaning is never distributed evenly among his words; more of it lies in some than in others. Can we, in the placing of such words in the sentence, indicate that the meaning is heaped up in them—that in them the thought is intense? We can, and for this reason—what is customary does not attract attention, what in any noticeable respect is unusual at once becomes prominent. To place a word or phrase or clause where it usually stands in the sentence is not in any way to distinguish it; but to place it out of its wonted position is to proclaim that a heavier burden of thought is laid upon it than it ordinarily bears, heavier than any of its neighbors bears. As was said, the more important words are usually in the latter part of the sentence, the predicate. To bring such to the beginning of the sentence is to remove them farthest from their normal place, and to give them the greatest possible emphasis that position can bestow.

Words and Phrases Removable.—When (1) adjectives which assume, in subject or predicate, are placed after their nouns; when (2) the object complement or (3) the

explanatory modifier or (4) the attribute noun or (5) the attribute adjective or (6) an adverb in the predicate or (7) a phrase with or without a preposition to introduce it is carried to the front, we have a common instance of the transposed sentence. When any of these words or phrases moved to the beginning drags after it the verb or a part of it, changing wholly or in part the order of subject and predicate, the extreme case of transposition and the limit of energy depending upon it are reached. Moving any part of the predicate from its usual place to a place nearer the end of the sentence is slightly to emphasize it. Even in the use of the figure of speech called comparison, or simile, force is gained if we place first that part of it which begins with *like, as*, etc. Notice that it is not said that moving words or phrases from their customary place gives energy to the whole sentence —strength is added only to those parts which it is plainly seen have been moved.

Direction.—Name the parts of these sentences that have been moved out of their usual position, restore them to their customary place, and note the loss of energy:—

1. Beyond that I seek not to penetrate the veil. 2. Two hundred and eighty-five years has this church been at work. 3. Partakers in every peril, in the glory shall we not be permitted to participate? 4. Then and there was hurrying to and fro. 5. Sweet are the uses of adversity. 6. A spirit, aerial, informs the cell of hearing, dark and blind. 7. A torrent, terrible and strong, it sweeps to the abyss. 8. On some of them had risen the Sun of Austerlitz. 9. At ten minutes before five o'clock, on the tenth of Jan., 1860, the Pemberton Mill, all hands being on duty, fell. 10. Two hundred and fifty years ago, our fathers lighted a feeble watch-fire on the Rock of Plymouth. 11. Thus opened and closed the great campaign. 12. Slowly, under the rolling smoke of those great guns, the Old Guard advanced. 13. Sullen and sulky have we returned from the very field of honor.

14. All my fond love thus do I blow to heaven. 15. Me didst thou constitute a priest of thine. 16. For four long years it was fire fighting fire. 17. Out she swung. 18. Around no Homeric battle-field hung the terrific sublimity of the field of Waterloo. 19. On the ridges fronting them were planted 300 pieces of cannon. 20. From all their throats, through the long and weary hours was poured forth a shower of iron. 21. The roar of death from those 300 cannon throats they heard undismayed. 22. The best omen is our country's cause. 23. Directly given it is nowhere. 24. Never before had the Arctic borne such a host of passengers. 25. By terrible blows he drove the enemy, by swift and silent marches he flanked him. 26. "The supreme writer of his century" Burke has been called by De Quincey.

Direction.—Bring in as many sentences illustrating these seven methods of transposition, restore them to the natural order, and note the loss of vigor.

LESSON 60.

TRANSPOSED ORDER OF WORDS AND PHRASES.

Direction.—Do with these sentences as directed with those above:—

1. So Oliver Cromwell held Ireland; so Wm. III. held it; so Mr. Pitt held it; and so the Duke of Wellington might, perhaps, have held it. 2. Beyond them lay fame and honor and victory. 3. In peace or in convulsion, by the law or in spite of the law, through the Parliament or over the Parliament, reform must be carried. 4. The gleam of the lances and the glittering of the cuirasses they eyed unswerving. 5. Victors must we be in that struggle. 6. Such, Sir, was the conduct of the South. 7. All history, public and private, recounts the courage and the sufferings of soldiers. 8. Even so have societies their law of growth. 9. Shoulder to shoulder they went through the Revolution. 10. Favorites of the Mother Country they might have found in their

situation a guarantee of the fostering care of Great Britain. **11.** That Union we reached only by the discipline of our virtues in the severe school of adversity. **12.** No more shall grief of mine the season wrong. **13.** Above the crackle and the roar, a woman's voice rang out like a bell.

Direction.—Recast these sentences so that two of them shall illustrate each of the seven methods of transposition spoken of:—

1. Those iron-throated monsters spoke all night long. **2.** Verres, both as quæstor and as prætor, was guilty of shameful outrages. **3.** They were to move now for that dear master against those unconquerable squares. **4.** I do not discourage, I do not condemn this. **5.** They were toil-worn, and few in numbers. **6.** The true definition of style is proper words in proper places. **7.** Society did never before witness a total prohibition of all intercourse like this. **8.** The banner of St. George floated in triumph over their heads. **9.** I shall defend and exercise this high constitutional privilege within this House and without this House and in all places. **10.** They, friends before, now became lovers. **11.** Adversity is the iron key to unlock the golden gates of prosperity. **12.** Do not appear in the character of bloody, violent, vindictive, and tyrannical madmen. **13.** Many and great heroes illumine the pages of history. **14.** The compass and the swell of notes are vast for terror, joy, or pity.

Direction.—Find in oratory and poetry as many sentences aptly illustrating these transpositions.

LESSON 61.

OMISSION OF WORDS EASILY SUPPLIED.

Often intense energy may be secured by the

III. **Omission of Words easily Supplied.**—Words, as Spencer remarks, are sometimes a "hindrance to

thought," less expressive even than signs or gestures. "The strongest effects are produced by interjections, which condense entire sentences into syllables."

Direction.—(1) Show what words are omitted in these expressions; and (2) expand each into a full sentence, and note the loss of strength:—

1. Arbitrary principles, like those against which we now contend, have cost one king of England his life; another his crown. 2. Miscreant! 3. No minute guns, no flags at half mast, no nation in tears. 4. Well done, good and faithful servant. 5. Cheers for the living, tears for the dead. 6. Off with his head! so much for Buckingham. 7. Beautiful! 8. From me awhile. 9. Apace, Eros, apace. 10. On to Berlin. 11. Ecclesiastical establishments from the White Sea to the Mediterranean. 12. Down in front! 13. Away with him! 14. Sure of that? 15. Hats off! 16. Merry Christmas; happy New-Year. 17. True, the spectre is now small. 18. Not at all. 19. If the people do not elect the president, somebody must. 20. No more of that. 21. Liberty first and Union afterwards. 22. Liberty and Union, now and forever, one and inseparable.

Direction.—Contract these sentences by omitting the words that can be spared, and note the gain in vigor:—

1. He is a monster. 2. It is an unspeakable cruelty. 3. It is not so. 4. America is young and free and prosperous. 5. It is true that Napoleon did not with bared arm rush into the midst of the combatants. 6. May woe betide those within. 7. What is the cause, then, Sir, the cause? 8. You shall go hence upon your wedding day. 9. What news have you heard from Genoa? 10. Thou art a Daniel come to judgment. 11. Children are admitted at half price. 12. Rush ye to the field. 13. Do you let my deeds fall upon my head. 14. Let it be rich, but let it not be gaudy. 15. This do thou heed above all—to thine own self be thou true. 16. It is the cry of an aggrieved, of an insulted and of a much abused man. 17. Woe unto the man and woe unto the dynasty and woe unto the party and woe unto

the policy on which her blighting indignation shall fall. 18. Thanks be to God, men have at last begun to understand each other's rights, and have at last begun to feel for the wrongs of each other. 19. The liberty of the press is that sacred palladium which no influence, no power, no minister, no government, which nothing but the depravity or the folly or the corruption of a jury can ever destroy. 20. Go ye on, Romans, go ye on. 21. Fifty years of Europe are better than a cycle of Cathay is good.

Direction.—Bring in as many sentences which may be stripped of adjectives or adverbs or phrases or conjunctions or prepositions, of even the subject or the verb or of both, and gain in energy by the omission.

LESSON 62.

IDIOMS, PROVERBS, AND OTHER QUOTATIONS.

Discourse may be made energetic by the use of

IV. **The Idioms of the Language, Proverbs, and other apt Quotations.**—**Idioms** are constructions and expressions peculiar to the language containing them. When we speak of *the idiom* of a language, we mean its general characteristics—the structure, spirit, and genius by which it is known, and by which it is differenced from other languages. But when we speak of *an idiom* of it or of its *idioms*, we mean constructions peculiar to it, and expressions which, translated literally into any other language, would not make sense in that language, or would not express that conveyed by the original. These idiomatic expressions, with which every language swarms, are often figurative, and always brief, and pregnant with meaning. In them lies much of the strength of the lan-

guage, and through them runs its very life-blood. Their use makes discourse fresh, crisp, native, and forcible.

Proverbs are pithy and sententious sayings. They are packed with the wit and wisdom of those who coined them and of the generations which have used and approved them. Some of them can be fathered upon great authors, many can be traced to no parentage; but the children of some one or of no one whom we can name, they have been adopted by all and belong to all and disclose "the interior history, the manners, the opinions, the beliefs, the customs of the people among whom they have had their course." Rolling down the stream of national life and smoothed and rounded by it, they are fit pebbles for use in any David's sling. Woe to the Goliath against whom they are skilfully hurled!

Other Quotations—thoughts and words borrowed from great writers and speakers—may fitly be used anywhere and by any one. One's discourse should not be a patchwork to which others have contributed as much as he has, but the occasional and happy use of quotations betrays an acquaintance with authors that is grateful to reader or hearer. Arraying behind his own thought the authority of greater names, these quotations give to what he himself says an edge and a momentum which without such re-enforcement it could not have.

Direction.—We give, below, a few common idioms and proverbs. Render these in words of your own, and note, by comparison, how tame and feeble is your translation of them:—

1. He was *beside himself* with rage. 2. They *got wind* of his purpose. 3. Goethe *set little store* by useless learning. 4. The project *took air*. 5. This *took place* yesterday. 6. He had a *stroke of luck*. 7. *How do you do?* 8. *Make way* for liberty. 9. He *jumped to the conclusion*. 10. *What's the matter?* 11.

Darnley *turned out* a dissolute husband. 12. The building *took fire.* 13. He *fell asleep.* 14. *Look out.* 15. He is *out of his head.* 16. She *struck an attitude.* 17. I have seen *full many a* chill September. 18. Etymology *brings us acquainted* with strange bedfellows. 19. We cannot *help knowing* that skies are blue and grass is growing. 20. Johnson *did* his sentences out of English into Johnsonese. 21. He *went about to show* his adversary's weakness. 22. *There are* many obstacles in the way. 23. *It is I, he, we, they.* 24. Elizabeth *played fast and loose* with her Alençon lover. 25. *Under the circumstances,* he did right. 26. I *had rather* be a dog. 27. They had a *falling out,* but are now *at one.* 28. Murder *will out.* 29. *Now-a-days.* 30. *Methinks* I see my father. 31. The train *was behind time.* 32. Salmasius was *put to the worse* by Milton. 33. *From then to now* the movement has been toward simplicity. 34. He was *in at the death.* 35. Newton *was out* in his calculation. 36. I know it *for certain.* 37. He did not break off his bad habits *for long.* 38. The bridge *gave way.* 39. He *drove* a *hard bargain.* 40. Boswell *scraped acquaintance* with Voltaire and Wesley. 41. He *got well, got out.* 42. Luther *broke with* Erasmus. 43. Will *you please* help me?

PROVERBS.—1. A carpenter is known by his chips. 2. Fast bind, fast find. 3. He has too many irons in the fire. 4. What can't be cured must be endured. 5. Make hay while the sun shines. 6. Give the devil his due. 7. Money makes the mare go. 8. Charity begins at home. 9. A stitch in time saves nine. 10. The receiver's as bad as the thief. 11. Man's extremity God's opportunity. 12. Misfortunes never come single. 13. A burnt child fears the fire. 14. God tempers the wind to the shorn lamb. 15. The river past, and God forgotten. 16. He who will not be ruled by the rudder must be ruled by the rock. 17. A fool's bolt is soon shot. 18. One must not look a gift-horse in the mouth. 19. Tell the truth, and shame the devil. 20. Ill weeds grow apace. 21. If you give him an inch, he'll take an ell. 22. Penny wise and pound foolish. 23. The loveliest bird has no song. 24. Barking dogs seldom bite. 25. Short reckonings make long friends. 26. A good word costs

nothing. 27. The child is the father of the man. 28. Time and tide wait for no man. 29. Worth makes the man, and want of it the fellow. 30. Save the pennies, the dollars will take care of themselves. 31. Don't count your chickens before they're hatched. 32. A new broom sweeps clean. 33. Practice makes perfect. 34. A miss is as good as a mile. 35. Forewarned is fore-armed. 36. Enough is as good as a feast. 37. If the shoe fits, put it on. 38. Still waters run deep. 39. None so deaf as those who will not hear. 40. It's an ill wind that blows nobody good.

LESSON 63.

IDIOMS AND PROVERBS.

Direction.—Bring in as many idioms of expression and of construction, without any taint of vulgarity upon them, and as many proverbs as you have time to find.

LESSON 64.

THE CLIMAX.

Discourse may be made energetic by an arrangement of parts seen in

V. **The Climax.**—A **climax** is an expression whose parts are arranged in the order of their strength, the weakest standing first. This order may hold in (1) words, (2) phrases, (3) clauses, and (4) sentences. Paragraphs, even, may stand in this order, and so the points of a discourse. The parts of a climax grow in importance, the most forcible standing last, and making the deepest impression—the last impression being the impression of the

whole which the reader or listener carries away. The opposite arrangement gives us the **anti-climax**—an arrangement in every respect weak; since, the last part being feeble, the whole is thought to be feeble; since, the strongest coming suddenly upon us, we do not fully appreciate it; and since in our effort to do this we are incapacitated for feeling the weight of the weaker parts, which follow. If we lift the animal each day, beginning with it when it is a calf, we can lift it, we are told, when it has become an ox; beginning with it when an ox, we could never lift the animal at all.

Were we to strive for energy alone,—a quality not always desirable even where it is possible to secure it—we should, in arranging the parts of a complex sentence, place the independent clause last when we could do so, since this is the strongest clause; and, in general, we should place the qualifying parts of any sentence before the qualified. This is the climacteric order.

Direction.—Study these sentences, find and classify the climaxes, note the energy they give; and then reverse the order, noting the loss of strength:—

1. It may be that the submissive loyalty of our fathers was preferable to that inquiring, censuring, resisting spirit which is now abroad. 2. All that I have and all that I am and all that I hope, in this life, I am now ready here to stake upon it. 3. You can no longer confine them [societies] within the swaddling bands or lull them in the cradles or amuse them with the rattles or terrify them with the bugbears of their infancy. 4. Civilization smiles, Liberty is glad, Humanity rejoices, Piety exults. 5. A day, an hour, an instant may prove fatal. 6. Shall an inferior magistrate, a governor, bind, scourge, torture, and put to an infamous death a Roman citizen? 7. The public treasure squandered, a consul stripped and betrayed, an army deserted and reduced to want, a province robbed, the civil and religious

rights of a people trampled on. 8. I adjure you, I warn you, I implore you, on my bended knees I supplicate you. 9. All the talents of Charles I. and all his virtues did not save him from unpopularity, from civil war, from a prison, from a bar, from a scaffold. 10. We may die, die colonists, die slaves, die, it may be, ignominiously and on the scaffold. 11. To weep for fear is childish; to weep for anger is womanish; to weep for grief is human; to weep for compassion is divine. 12. The sky is overcast, the cloud breaks, the rain falls and deluges the land. 13. Give and it shall be given unto you; good measure, pressed down, shaken together, and running over. 14. You may make the change tedious, you may make it violent, you may—God in his mercy forbid!—you may make it bloody, but avert it you cannot. 15. Seven hours to law, to soothing slumber seven, ten to the world allot, and all to heaven. 16. In form and moving how express and admirable! in action how like an angel! in apprehension how like a god! 17. Frederick the Great found the men he had gathered around him to be the most paltry, vain, envious, quarrelsome, unprincipled, and vindictive of human beings. 18. They are the books, the arts, the academies that show, contain, and nourish all. 19. Have I not in my time heard lions roar? Have I not heard the sea, puffed up with winds, rage like an angry boar chafed with sweat? Have I not heard great ordnance in the field, and heaven's artillery thunder in the skies?

Direction.—Recast these sentences, if they need recasting, and arrange the parts in climacteric order:—

1. The sinews grow powerless, the blood recedes, the muscles relax, the flesh deserts. 2. It is good to commemorate patriotic sentiments, good to honor them, good to encourage them, good to have them. 3. Our safety, our political happiness, our existence depend upon the union of these states. 4. Without union we shall undergo the unspeakable calamities which bloodshed, discord, war, turbulence, and faction produce. 5. The law has no hands, the law is nothing, the law has no eyes, till public opinion breathes the breath of life into the dead letter. 6. Some words shout a charge like trumpets, some breathe memo-

ries sweet as flutes, some call like a clarionet, some sound out like drums. 7. The vessel ploughs the billows like a hurricane, her wheels turn, she throws the water from her bow, she starts. 8. This other Eden, this sceptered isle, this seat of Mars, this earth of majesty. 9. I sink into the bosom of the grave, it opens to receive me, my race is run, my lamp of life is nearly extinguished. 10. May my tongue cleave to the roof of my mouth, if I see extraordinary virtue and capacity in any son of the South, and if, gangrened by state jealousy or moved by local prejudice, I get up here to abate the tithe of a hair from his character and just fame.

Direction.—Bring in good climaxes of all the kinds spoken of—as many as you can find or can coin.

LESSON 65.

THE PERIOD, THE LOOSE SENTENCE, AND THE COMPROMISE.

Discourse may be made energetic by the use of

VI. **THE PERIOD.**—A **period** is a sentence containing phrases or clauses so arranged that the meaning remains in suspense till the close. A **loose sentence** is one in which there is a single point, at least, before the close, where a thought is completed; but what follows is not, by itself, complete. It takes the whole of a period to express a thought; there may be many places in a loose sentence at any of which a thought has been expressed, and a full stop could be made. In constructing a period, the whole must be thought out before anything is set down; since the beginning has reference to the end, and the end recalls the beginning, and all that lies between looks

back to the beginning and forward to the end. A loose sentence begins without apparent consciousness of how it is to end—the preliminary part has, in construction, no dependence on what follows, though what follows depends for its construction and its sense on the preliminary part. If what precedes and what follows are independent of each other both in construction and in sense, the sentence is neither a period nor a loose sentence, but rather a group of independent clauses forming a **compound sentence.** That type of the loose sentence whose point marking complete sense stands near the *close* we shall, for convenience, call the **compromise,** since it lies in between the ordinary loose sentence and the period.

Rhetorical Value of the Period, the Loose Sentence, and the Compromise.—The period is more artificial than the loose sentence, there is more of design in it; but it is more forcible, since the strength is concentrated and brought out at a single point, the close. One must hold and carry the accumulating items and conditions until the "coming round" of the sentence is reached. The office of the preliminary portions is not seen till you know what they qualify; but they must be carried in thought to the close, and then the relation of the conclusion to each must be traced, and the connection with it made. If the preliminary parts are many, the faculty of attention is taxed and wearied by the effort. In such cases the compromise between the period and the ordinary loose sentence would be serviceable, enabling the reader or listener to lay down his growing burden before the close is reached. If the parts are arranged in the order of their strength, the period becomes a climax. The loose sentence is more natural, more colloquial, and does not exact such close attention; but it is liable, Campbell says, to languish and grow tiresome. By an inversion of

parts, loose sentences often may be changed into periods and periods into loose sentences.

Direction.—Below we give periods, loose sentences, sentences which are neither, and those which are both in one—a compromise between the two. (1) Classify these sentences, (2) convert, if possible, some of the periods into loose sentences, some of the loose sentences into periods, and some of each into the compromise, and (3) note the loss or gain in energy:—

1. There, on the verge of the ocean, hunted to the last asylum, the imperial race turned desperately to bay. 2. Though betrayed, deserted, disorganized, unprovided with resources, begirt with enemies, the noble city was still no easy conquest. 3. The defences were weak; the provisions were scanty; an incensed tyrant and a great army were at the gates. 4. Jenny Lind, enchanting the heart of the world, and Anna Dickinson, pleading for the equal liberty of her sex, are doing what God, by his great gifts of eloquence and of song, appointed them to do. 5. The sea is a poem as it moans in a sad, minor key about the lonely fisher's hut to the heart of the watching fisher-wife, as it shrieks in wild glee, raging through the rigging of the tempest-tossed vessel, as it sings an endless song of eternal sunshine and slumber about the isles of Eden, lying in dark, purple spheres of sea. 6. Endowed with a rare purity of intellect, a classic beauty of expression, a yearning tenderness towards all of God's creatures, no poet appeals more tenderly than Shelley to our love for the beautiful, to our respect for our fellow-men, to our heart-felt charity for human weakness. 7. Mythology has it that Achilles, when a child, was dipped in the Styx to render him invulnerable. 8. Many-voiced, yet silent as eternity itself, eternity alone shall reveal its mystery. 9. So completely did these masters in their art, Hyder Ali and his more ferocious son, absolve themselves of their impious vow that, when the British army traversed, as they did, the Carnatic for one hundred miles in all directions, through the whole line of their march they saw neither man nor woman nor child nor four-footed beast of any description whatever. 10. And when, at length,

the moment for the last and decided movement had arrived, and the valor, which had so long been wisely checked, was at last let loose, when, with words familiar, but immortal, the great captain commanded the great assault, tell me if Catholic Ireland, with less heroic valor than the natives of this your own glorious country, precipitated herself upon the foe. 11. The Church of God advances unhurt amid rocks and dungeons; she has entered Italy, and appears before the walls of the Eternal City; idolatry falls prostrate at her approach; her ensign floats in triumph over the Capitol; she has placed upon her brow the diadem of the Cæsars. 12. And this our life, exempt from public haunt, finds tongues in trees, books in the running brooks, sermons in stones, and good in everything. 13. All that Greece produced of awful solemnity in her tragic stage, of riotous mirth and fancy in her comic stage, of power in her eloquence, of wisdom in her philosophy; all that has since tingled in the ears of twenty-four centuries, of her prosperity in the arts, her sculpture, her architecture, her painting, her music—everything, in short, excepting only her higher mathematics, which waited for a further development, which required the incubation of the musing intellect for yet another century, revolved like two neighboring planetary systems about these two solar orbs, Pericles and Alexander the Great.

Direction.—Study the climaxes in the preceding Lesson, and classify such of them as fall into the four kinds of sentences distinguished and illustrated in this Lesson.

LESSON 66.

THE PERIOD, THE LOOSE SENTENCE, AND THE COMPROMISE.

Direction.—Bring in as many periods, loose sentences, and sentences both periodic and loose—the compromise—as you have time to find or construct.

LESSON 67.

VARIETY — INTERROGATION, DIALOGUE, EXCLAMATION, VISION.

Energy may be secured

VII. **By Variety.**—**Variety** is the opposite of uniformity. Some one has said that style is only the art of varying well. Nothing in discourse pleases more than light and shade, and nothing better exhibits and emphasizes the excellencies of style. Certainly nothing is more restful to reader or listener, and therefore nothing conduces more powerfully to energy. We grow weary of sameness—weariness is the only effect of which, in the end, it is capable. Without variety, nothing stands out in relief. "If we hold a flower to the nose for long, we become insensible to its scent." That which is strong appears so only when it is contrasted with what is weak. One tires of the Titanic energy of mountain regions, and at last ceases to feel it; the tranquil scenery of the plain is needed to restore vigor and delicacy to his deadened sensibilities.

Kinds of Variety.—The variety demanded in style is multiform. The same word should not appear with offensive frequency; adjectives, adverbs, or nouns in the possessive and their equivalent prepositional phrases should interchange, as, also, adjective, adverb, noun, or independent clauses and their equivalent infinitive, participial, and absolute phrases; clauses should have no rigidly fixed position; specific words should alternate with generic, long with short, long sentences with short, complex and compound with simple, the period with the loose sentence and the compromise with each; sentences weighty with

meaning should stand elbow to elbow with the light and the tripping; imagery of the several kinds should sparkle here and there from the setting of plain language; the natural order should now and then yield to the transposed, and the full statement to the abbreviated;—in a word, no one form or method of expressing thought should continue till it becomes monotonous, but should give way to some other, and thus the reader or auditor be kept fresh and fascinated throughout.

Interrogation, Dialogue, Exclamation, and Vision.—In orations and in all discourse where energy is sought, while most of the sentences may be declarative and imperative, not all should be. A **question** should now and then break in upon the monotony of assertion, denial or command; at least *in form* those present should be asked to take part in the discussion. Breaking up routine, and conciliating the good will of those addressed by this show of respect to their opinions, the subject thus brought home to them and made personal takes on in their eyes additional importance and interest.

This interest becomes intense if reply follows question —the speaker answering for his auditors, real or supposed, and carrying on a lively **dialogue** between himself and them, whom he may picture as denying, objecting, querying, or assenting.

If the speaker is highly charged with feeling, this, as in earnest conversation, will now and then discharge itself in bursts of **exclamation**, and we shall have the exclamatory sentence side by side with the declarative, the imperative, and the interrogative.

In impassioned narration and description, one may even drop the preterit of verbs and speak of the past as actually **enacting** under his **vision** and within his present knowledge.

Direction.—Study the following paragraphs in the light of what has just been said, and give an account of them and of the sentences composing them:—

1. You say that woman differs essentially in her intellect from man. But is that any ground for disfranchising her? Shall the Fultons say to the Raphaels, "Because you cannot make steam-engines, therefore you shall not vote"? Shall the Napoleons and the Washingtons say to the Wordsworths or the Herschels, "Because you cannot lead armies and govern states, therefore you shall have no civil rights"?

You reply that woman is essentially inferior to man. Still she has rights. Grant that Mrs. Norton never could have been Byron; that Elizabeth Barrett never could have written Paradise Lost; that Mrs. Somerville never could have been La Place, nor Sirani have painted the Transfiguration. What then? Does that prove that they should be deprived of all civil rights? John Smith never will be, never can be, Daniel Webster. Shall he, therefore, be put under guardianship, and forbidden to vote?

But you retort that woman may safely trust to the watchful and generous care of man. She has been obliged to do so hitherto. With what result, let the unequal and unjust legislation of all nations answer. In Massachusetts, lately, a man married an heiress worth fifty thousand dollars. Dying about a year after his marriage, he left these fifty thousand dollars to her so long as she should remain his widow! Ought a husband to have such unlimited control over the property of his wife, or over the property which they have together acquired? Ought not woman to have a voice in determining what the law shall be in regard to the property of married persons? Neither common sense nor past experience encourages her to trust the protection of that right to the votes of men.

Responsibility is one instrument, a great instrument, of education, both moral and intellectual. It sharpens the faculties. It unfolds the moral nature. It makes the careless prudent, and turns recklessness into sobriety. Look at the young wife suddenly left a widow, with the care of her children's education and entrance into life thrown upon her. How prudent and sa-

gacious she becomes! How fruitful in resources and comprehensive in her views! How much intellect and character she surprises her old friends with! And yet with what gracious condescension little men continue to lecture and preach on "the female sphere" and "female duties"!

2. The 5th of Sept., 1774, dawns at last. At ten in the morning, the delegates assemble at the Merchants' Coffee House. From that point they march on foot along the street until they reach the threshold of this hall. And what a memorable procession! The young men cluster around them as they pass, for these are the chosen leaders in the struggle that has come. The women peep at them wonderingly from the bowed windows of their low-roofed houses, little dreaming, perhaps, that these are the fathers of a republic for the sake of which their hearts are soon to be wrung, and their houses made desolate. Yonder urchin, playing by the roadside, turns his head suddenly to stare at the stately company. Does he dream of the wonders he shall live to see? Men, whose names his children shall revere through all descending generations, have brushed by him while he played, and yet he knows them not. And so along the street and down the narrow court and up the broad steps Congress takes its way. The place of meeting has been well chosen. The Carpenters' Company, which owns the hall, are the friends of liberty. They have offered their hall to the delegates, and the place seems fit. The question is put whether the gentlemen are satisfied, and passed in the affirmative; the members are soon seated, and the doors are shut. The silence is first broken by Mr. Lynch of South Carolina. "There is a gentleman present," he says, "who has presided with great dignity over a very respectable society, and greatly to the advantage of America," and he moves that "the Hon. Peyton Randolph, one of the delegates from Virginia, be appointed chairman." He doubts not it will be unanimous. It is so, and yonder "large, well-looking man," carefully dressed and with well-powdered wig, rises and takes the chair.

LESSON 68.

VARIETY.

For a partial review of the field of variety—the substitution of one modifier for another, contraction, and expansion—we shall ask the pupil to look back to Lessons 14–19.

Direction.—Review Lessons 14–19.

LESSON 69.

VARIETY.

Complex sentences may be varied in form by placing the dependent clause in different positions. This clause may begin the sentence or may end it, or the leading clause may be parted, and this at several points, perhaps, and the subordinate clause inserted thus:—

"$_{A}$Charles I.$_{A}$ cringed to Louis XIV. that he might trample on his own people." The purpose clause beginning with *that* may stand where it does or where either caret is.

Direction.—See in how many different places the dependent clauses in the sentences of Lessons 7–11 can stand, and note the effect of changing them.

To the Teacher.—See to it that in all their writing your pupils avoid the monotony we have been arraigning. Persist in this service, and your reward will be great if, at last, they attain to some mastery of that variety of expression insisted on.

A SCHEME FOR REVIEW.

Energy Defined. When Needed (Lesson 57).

ENERGY MAY BE SECURED BY

I. Specific Words (Lessons 57 and 58).

II. The Transposed Order of Words and Phrases (Lessons 59 and 60). (The Natural Order. The Words and Phrases Removable.)

III. Omission of Words Easily Supplied (Lesson 61). (What Parts of Speech.)

IV. Idioms and Proverbs and other Quotations (Lessons 62 and 63). (The Idiom. An Idiom of Expression or Construction.)

V. The Climax (Lesson 64). (Anti-climax.)

VI. The Period (Lessons 65 and 66). (The Loose Sentence and the Compromise.)

VII. Variety (Lessons 67, 68, and 69). (Interrogation, Dialogue, Exclamation, Vision, Substitution, Contraction, Expansion, Position of Dep. Clause, etc., etc.)

LESSON 70.

WIT AND PATHOS.

WIT.—*Wit* is a word once used to name our intellectual powers—powers by which we perceive, learn, understand, think. In Hamlet's reply to Guildenstern, "I cannot make you a wholesome answer, my *wit's* diseased," the word is so used. In our infinitive phrase, *to wit*, the etymology of the word (A. S. *witan, to know*) determines its meaning. The supreme act of the intellect is thinking. To think is to detect an agreement or a disagreement between our mental pictures, or ideas, of things, and to judge them to agree or to disagree—the intellect affirming or denying one of the other. This relation may be between ideas that lie wide apart from each other, that are seemingly unrelated to each other. The union of such ideas in a thought excites surprise and pleasure in the reader or listener. It may even excite laughter, which is an expression of this pleasure by the muscles of the face. Indeed, to produce laughter, the laughter of derision or the laughter of good-feeling, seems to be the purpose and the effect of what we now call wit. Of the thought which causes it, we say that it is witty, or that it is humorous. *Wit*, then, in our modern use of the word, denotes a power in the thinker to detect hidden or pleasing relations between ideas, and it names a quality of discourse which expresses these relations. In rhetoric, we may say that

WIT is a quality of style resulting from the union of seemingly unrelated ideas—a union producing surprise and pleasure.

Its Use.—Wit is not, like perspicuity, a common and necessary quality of style, since the feeling which begets it, the feeling of hostility or of mirth, is not alwavs or often the mood of the author. But the forms which it takes and its uses and occasions are many. Often wit is belligerent, and then it strips the sheep's clothing from hypocrisy or the lion's skin from stupidity, pricks the bladders on which pretension or pomposity floats, snubs the brazen face of impudence, shoots its sharp arrows at foibles and follies and vices and meannesses and wickednesses wherever it finds them. Often wit is only sportive, genial, and humane, and, without hostility to anybody or anything, ministers to our sense of the ludicrous, our feeling of mirthfulness.

Taking wit as the genus, we may, in subdivision of it, say that

Satire is a species of wit used to lash the follies and vices of men and to reform abuses. It attacks both men and institutions. A production, long or short, into which this quality enters is called **a satire.**

Sarcasm is a species of wit used only to scourge the foibles and follies and vices of men. We call a sentence or a group of sentences into which this quality enters **a sarcasm.** The etymology of the word implies that a sarcastic expression tears away a portion of the flesh.

Ridicule is a species of wit which provokes laughter at its object, and thus makes it contemptible. Nothing derided, or made ridiculous, can command respect, can long stand.

Irony is a species of wit used in discourse which, taken literally, conveys the very opposite of what is intended. The words convey a compliment in the guise of an insult; oftener, as Whipple says, an insult in the guise of a compliment. Its presence in a sentence makes of it a

boomerang, Lowell says. The weapon goes in a direction different from that in which it is thrown, and does not strike the one at whom it is seemingly aimed.

A **burlesque** is a species of witty discourse or of caricature used to take off, by ludicrous imitation, what may be dignified and proper. Things may be burlesqued not by words alone but by pictures, by gestures, by attitudes—by ludicrous imitations of all kinds.

The **mock-heroic** is a species of witty discourse used to raise things, low or trivial, to a plane of false dignity and importance.

A **parody** is a species of witty discourse in which the words of a production are copied in part, but the spirit of the piece is changed and lowered.

A **pun** is a witty expression in which a word agreeing in sound with another is used in place of it. Words agreeing in sound, but differing in meaning, are called **homonyms**. Into a pun, not only is the homonym of some word imported, but, if there are any words which should accompany the homonym to identify it, these also are brought along to complete the incongruity and the ludicrousness of the expression. There must be consonance of sound to produce a pun, but perhaps we should qualify our definition by adding that the agreement of sound may be between a syllable and a word, between one word and a group of words, between two groups, or between one word or group and another, misspelled and mispronounced, but still capable of being recognized.

The wit we have thus far been describing and defining is the wit which, in various degrees, is essentially hostile, and is used to attack and to destroy. It raises a laugh at bad men and things. It is invaluable, almost indispensable, in the discussion and the reformation of bad manners, morals, and institutions.

But there is another department of wit, less earnest, sweeter in temper, more playful and tender, compassionate towards its objects, and sympathetic with them. It ministers to our sentiment of mirthfulness, our desire for fun, but the laughter it provokes is not a "laugh *at* men and things," but a "laugh *with* them." This kind of wit we call

Humor.—**Humor** is that kind of wit which, without hostility to anything, ministers to our feeling of mirthfulness. Humor is not to be distinguished from wit, but from the subdivisions of wit just defined; it is one hemisphere of wit, these subdivisions being the other. That which distinguishes it from them all is its freedom from animosity. Humor looks leniently, though with a roguish twinkle in its eye, upon human frailties and foibles, and finds food only for harmless fun in the imperfections and infelicities of life. It is a shower that quickens, not a storm which destroys—light that fructifies, not lightning which blasts. For its effect, humor depends less upon surprise than do the other forms of wit; hence the productions into which it enters please continually.

It will be seen that, though we have called wit a quality of style, we have grouped under it the burlesque, the mock heroic, the parody, and the pun, which, we have said, are not species of wit but species of witty discourse—productions or expressions into which wit enters. But it seemed best, even to the disregard of logic, to speak of these witty productions here where we were attempting to define wit and illustrate its nature and functions—especially as the door to this was partly opened by our being obliged to say of satire and sarcasm not only that they are species of this quality of style, but that they are also productions into which wit enters.

Literature teems with witty productions and with productions in which witty expressions here and there gleam and sparkle from the setting of serious discourse. Such productions appear in the decadence of manners and morals; and they appear at all times, since in our imperfect civilization there are always social strings that need tuning to a higher pitch, institutions that demand reformation, and evils that cry aloud for redress. And that form of wit which we have called humor, "full of humanity, flavored throughout with tenderness and kindness," has given us creations which are an exhaustless source of refreshment and delight.

Pathos.—**Pathos** is a quality of style found in passages which express sorrow or grief, or sympathy with these. Pathos brings tears into the eye and tremulousness into the voice. It has some natural connection with humor. Laughter and tears lie close to each other, and the transition from the humorous to the pathetic is short and easy. Pathetic passages, full of tender feeling, abound in discourse of almost every kind.

Direction.—Classify the witty sentences according to the species of wit which enters into them, and point out the sentences containing pathos:—

1. Is not a patron, my lord, one who looks with unconcern on a man struggling for life in the water, and, when he has reached the ground, encumbers him with help? 2. I can easier teach twenty what were good to be done than be one of the twenty to follow mine own teaching. 3. What was Joan of Arc made of? She was Maid of Orleans. 4. I am, indeed, Sir, a surgeon to old shoes; when they are in great danger, I recover them. 5. I had rather be married to a Death's-head with a bone in his mouth than to either of these. 6. Father, I have sinned against Heaven and in thy sight, and am no more worthy to be called thy son; make me as one of thy hired servants. 7. Ichabod

Crane was tall, but exceedingly lank, with narrow shoulders, long arms and legs, hands that dangled a mile out of his sleeves, feet that might have served for shovels, and his whole frame most loosely hung together. His head was small, and flat at top, with huge ears, large, green, glassy eyes, and a long snipe nose, so that it looked like a weather-cock perched upon his spindle neck to tell which way the wind blew. To see him striding along the profile of a hill on a windy day, with his clothes bagging and fluttering about him, one might have mistaken him for the genius of famine descending upon the earth, or some scarecrow eloped from a cornfield.

8. Dear little, sweet little, nice little damosels,
We, the magnificent cream of society,
Bid you good-night; and we trust you feel gratitude
For the sweet smiles we have scattered among you.
We have been bored, but we gladly put up with it;
Nothing is sweeter than disinterestedness.

9. As you slip to and fro on the frozen levels of Gower's verse, which gives no foothold to the mind, as your nervous ear awaits the inevitable recurrence of his rhyme, regularly pertinacious as the tick of an eight-day clock, and reminding you of Wordsworth's

> "Once more the ass did lengthen out
> The hard, dry seesaw of his horrible bray,"

you learn to dread, almost to respect, the powers of this indefatigable man. 10. Why, hear me, my masters, was it for me to kill the heir apparent? Should I turn upon the true Prince? Why, thou know'st I am as valiant as Hercules; but beware instinct: the lion will not touch the true Prince. Instinct is a great matter; I was a coward on instinct. 11. Why is a ragged boy like a preacher nearing the end of his sermon? Because he's *tored* his *clothes*. 12. I have eaten as many shrimps as Samson slew Philistines. Yes, and with the same instrument. 13. Yes, to smell pork; to eat of the habitation which your prophet, the Nazarite, conjured the devil into! 14. 'Tis true, this god did

shake. I did hear him groan. 15. The Romans were said to urn their dead, but we earn our living. 16. I fear I wrong the honorable men whose daggers have stabbed Cæsar. 17. There is one secret a woman can keep—her age. 18. Erskine said to one who surprised him digging potatoes in the garden, "This is otium cum *diggin' a tatie*. 19. Of the Sergeant of Law, Chaucer says,

> "Nowher so besy a man as he ther nas,
> And yit he seemede besier than he was."

And of the Doctor,

> "His studie was but litel on the Bible."

20. Late upon a midnight dreary, as I pondered chill and cheery
Over certain prosy volumes of contemporary lore,
Midst prophetic pages prowling, suddenly I heard a growling,
As of something faintly howling, howling at my chamber door;
"'Tis some poor stray tyke," I muttered, "howling at my chamber door.
Only this and nothing more."

21. This child is not mine as the first was, I cannot sing it to rest, I cannot lift it up fatherly and bliss it upon my breast; yet it lies in my little one's cradle, and sits in my little one's chair, and the light of the heaven she's gone to transfigures her golden hair.

Chaucer, Shakespeare, Dryden, Congreve, Addison, Pope, Swift, Goldsmith, Lamb, Irving, Scott, Jerrold, Dickens, Thackeray, Carlyle, Holmes, and Lowell are but a few of the writers of English from whom illustrations of wit can be gleaned.

Direction.—Bring in illustrations of all the species of wit and illustrations of pathos also.

LESSON 71.

WIT AND PATHOS.

Direction.—Classify these witty sentences according to the species of wit which enters into them, and point out those containing pathos:—

1. There are * * men whose visages do cream and mantle like a standing pond; and do a wilful stillness entertain with purpose to be dressed in an opinion of wisdom, gravity, profound conceit; as who should say, "I am Sir Oracle, and when I ope my lips, let no dog bark." 2. Ichabod rode with short stirrups, which brought his knees nearly up to the pommel of the saddle; his sharp elbows stuck out like grasshoppers'; he carried his whip perpendicularly in his hand, like a sceptre; and, as his horse jogged on, the motion of his arms was not unlike the flapping of a pair of wings. A small wool hat rested on the top of his nose,—for so his scanty strip of forehead might be called—and the skirts of his black coat fluttered out almost to the horse's tail. 3. Making *light* of *serious* things is a very *wicked* matter. 4. "Do you know what happened to Balaam?" said a would-be wit to Coleridge, as the poet was riding along the street. "The same that has happened to me—an ass spoke to him." 5. The atrocious crime of being a young man, which the honorable gentleman has with such spirit and decency charged upon me, I shall attempt neither to palliate nor to deny. 6. Down the long street he walked, as one who said, "A town that boasts inhabitants like me can have no lack of good society." 7. Hector should have a great catch, if he knock out either of your brains; he were as good crack a fusty nut with no kernel. 8. "You must be either a knave or a fool," said two lawyers to an Irishman sitting between them. "No, I'm between both" was the reply. 9. "Nay, Sir, it was not the wine that made your head ache, but the sense I put into it." "What, Sir, will sense make the head ache?" "Yes. Sir, when it is not used to it."

10. Should you ask me where I found it,
Found this song, perhaps so stupid,
Found this most abusive epic,
I should answer, I should tell you
That I found it at my Uncle's,
Number one, around the corner,
In a paper, in a pocket,
In a coat, within a bundle,
Tied up, ticketed and labelled,
Labelled by my careful Uncle.

11. O my son Absalom, my son, my son Absalom! would God I had died for thee, O Absalom, my son, my son! 12. Dear, gentle, patient, noble Nell was dead. Her little bird—a poor, slight thing the pressure of a finger would have crushed—was stirring nimbly in its cage; and the strong heart of its child-mistress was mute and motionless forever.

13. "Three sons had I, three, wretched three; and now not one is left to me.
Out of his hole the watching cat dragged one,—a curst mishap;
And monster man, with cunning fraught, my second in an engine caught,
A new-invented, mouse-destroying engine, called a trap.
We had this third, our darling, sad to me and to his mother sad.

* * * * * * * *

But let us arm and arm with speed, for this the villain frog shall bleed;
Arm, arm, be clad in mail complete, and let us vengeance take,"
He said. At once to arms they flew, and Mars himself their weapons drew.
Split bean-shells green served them for greaves, which they were nibbling at
Deftly all night; a cat's stout hide their breastplates happily supplied,

Strengthened with interlacing reeds; right glad they skinned the cat;
The oval of a lamp their shield; the needle for a lance they wield,
Long piercing keen, nor Mars a sharper weapon sported;
Nor helmet fitted e'er so well, as on their heads the walnut-shell.

14. The waters have gone over me. But out of the black depths, could I be heard, I would cry out to all those who have but set a foot in the perilous flood. Could the youth, to whom the flavor of his first wine is delicious as the opening scenes of life or the entering upon some newly discovered paradise, look into my desolation, and be made to understand what a dreary thing it is when a man shall feel himself going down a precipice with open eyes and a passive will,—to see his destruction and have no power to stop it, and yet to feel it all the way emanating from himself; to perceive all goodness emptied out of him, and yet not to be able to forget a time when it was otherwise; to bear about the piteous spectacle of his own self-ruins;—could he see my fevered eye, feverish with last night's drinking, and feverishly looking for this night's repetition of the folly; could he feel the body of the death out of which I cry hourly with feebler and feebler outcry to be delivered;—it were enough to make him dash the sparkling beverage to the earth in all the pride of its mantling temptation; to make him clasp his teeth,

and not undo 'em
To suffer wet damnation to run thro' 'em.

15. Day hath put on his jacket, and around
His burning bosom buttoned it with stars.
Here will I lay me on the velvet grass
That is like padding to earth's meagre ribs.

Direction.—Bring in illustrations of all the species of wit and illustrations of pathos also.

A SCHEME FOR REVIEW.

Wit—Its Definition and Use.
Pathos—Its Definition and Use.

Subdivisions of Wit.
- I Satire.
- II. Sarcasm.
- III. Ridicule.
- IV. Irony.
- V. Humor.

Expressions containing Wit.
- I. A Burlesque.
- II. The Mock-Heroic.
- III. A Parody.
- IV. A Pun.

LESSON 72.

ELEGANCE.

In ordinary prose, style is wholly in the service of the thought. Its worth is measured by the degree in which it makes the thought distinct or forcible, and forgets itself in this service. Here that is regarded as the best style which does not attract attention to itself, but leaves that for the thought. But style, while serving the thought, may do it with a consciousness that it has a value independent of the service rendered by it. The beautiful color of the horse, its grace of form, its style and carriage do not pull at the traces, are no part of the beast as a working animal; but they are qualities so valuable as to be secured at almost any cost.

Elegance is that quality of style which shows itself in grace and beauty of expression. In its rarest form it is found in poetry, the most artistic species of literature, and is not sought after with such anxious quest in prose —prose which does common day-labor, the work of the artisan rather than that of the artist. Elegance is the highest and most delicate quality of style, the one most difficult of attainment, and the one last attained. The era of elegant prose in national life comes when the rough, pioneer work has been done, when disturbing questions no longer excite and absorb the thinkers, and when the friction of parties has been reduced to a minimum. The amenities and refinements of style can be reached only when energy has in a measure subsided, as ease and leisure follow, but do not precede, struggle and competence. In a writer, elegance is the outcome of high culture, perfect self-possession, a tranquil theme and complete mastery of it.

Its Requisites.—I. There must be **beauty** in one's **thought** if he would have beauty in its expression—the soul within does much to fashion the body it inhabits.

II. **Words** must be **chosen** with **regard** to beauty and **euphony**. The verbal resources of the English for varied expression are great. In its composite vocabulary, words of Romance and words of Teutonic origin—the smooth, mellifluous words of the indolent Southern races and the harsh, vigorous words of the energetic Northern nations —stand side by side. Our vocabulary has recruited itself from the speech of every people and literature with which the English race has had communication. All needful, we had almost said, all conceivable, sounds represented by vowels and consonants, single and in combination, are in our words—words, some of which glide from the tongue, and some of which must be ejaculated.

In English, better, perhaps, than in any other tongue, living or dead, words can be found which are an "echo to the sense," let the sense be what it will. (1) Rapid motion and (2) slow motion, (3) ease and (4) difficulty of effort, (5) smoothness and (6) harshness, (7) the agreeable and (8) the disagreeable in things, and (9) size can, to a degree, be imitated by words combined into sentences. Every passion and every thought can be uttered in language especially appropriate to it. From this rich diversity in our vocabulary, it happens that the felicity of diction, aptly used, is at once seen, since every kind of it is set off by some other differing from it. When the words of a language are mainly euphonious or harsh, short or long, weak or forcible, there can be little beauty arising from the fitness in sound of the word to the idea, because there can be little or no contrast. Elegance requires the choice of words which are agreeable to the ear.

III. There **must be beauty** in the **imagery.** While we insist that no figure of speech should be used, like ear-drops, merely to adorn, it is true that no image need enlist wholly in the service of the thought. It may minister to our taste, gratify our craving for the beautiful, and this without neglecting its duty to the thought—a velvet dress does not forget to keep one warm while it is doing its best to please the eye.

IV. **Elegance allows alliteration.**—While in a prose sentence words which sound alike are offensive, it is allowable, because agreeable to the ear, to begin several successive words with the same letter. **Alliteration,** the repetition of the same letter at the beginning of successive words, or words near each other, if not frequent, and obviously striven for, contributes to elegance.

V. The **sentence may be long,** but it **must be smooth** and

flowing. Energy is sometimes impatient of long sentences, and seeks those that are short, rugged, and fitted to express intense thought and passion; but elegance, insisting only that the sentence shall move smoothly, leisurely, and without apparent effort, allows it to run over long stretches without stopping. Its parts must not be separated and something more or less parenthetical be crowded in between, compelling the reader to dismount from the main thought only to leap back into the saddle when this thought is resumed.

VI. The **use of rhythm** contributes to **elegance. Prose rhythm** is that quality in a sentence which requires of the one reading it aloud a rise and a fall of the voice. The reader climbs one side of a hill and descends on the other. The parts of the sentence are nicely balanced, often turning on the pivot of a *but*. This quality is most frequently seen in sentences containing antitheses.

Direction.—Study these sentences, point out those possessing elegance, tell what gives them this quality, and show what is imitated by the remaining sentences:—

1. The everlasting gates of heaven opened wide to let him pass forth; and, clothed with majesty, and accompanied with thousands of seraphim and cherubim, anxious to behold the great work to be done, he does go forth, far into that very Chaos through which the rebel angels have so recently fallen, and which now intervenes between Heaven and Hell. 2. While the wild wind went moaning everywhere, lamenting the dead children of the air. 3. Up the high hill he heaves a huge, round stone. 4. He listened to the song of the Syrens, yet he glided by without being seduced to their shore. 5. You common cry of curs! whose breath I hate as reek o' the rotten fens, whose loves I prize as the dead carcasses of unburied men! 6. Chaucer's best tales run on like one of our inland rivers, sometimes hastening a little and turning upon themselves in eddies that

dimple, without retarding, the current; sometimes loitering smoothly, while here and there a quiet thought, a tender feeling, a pleasant image, or a golden-hearted verse opens quietly as a water-lily to float on the surface without breaking it into ripple. 7 I sift the snow on the mountains below, and their great pines groan aghast; and all the night 'tis my pillow white, while I sleep in the arms of the blast. Sublime on the towers of my skyey bowers, lightning, my pilot, sits; in a cavern under is fettered the thunder, it struggles and howls at fits. 8. Now soft on the sand, now loud on the ledge, is heard the tramp of his steed as he rides. 9. Here they used to sit in the shade through a long, lazy summer's day, talking listlessly over village gossip, or telling endless, sleepy stories about nothing. 10. And dashing soft from rocks around, bubbling runnels joined the sound. 11. The leper no longer crouched by his side, but stood before him glorified, shining and tall and fair and straight as the pillar that stood by the beautiful gate. 12. Nor is my admiration awakened by her armies mustered for the battles of Europe, her navies overshadowing the ocean, or her empire grasping the farthest East. 13. Though he who utters this should die, yet the immortal fire shall outlast the humble organ who conveys it; and the breath of liberty, like the word of the holy man, will not die with the prophet, but will survive him. 14. Measured by any high standard of imagination, Pope will be found wanting; tried by any test of wit, he is unrivalled. 15. There's a dance of leaves in that aspen bower, there's a titter of winds in that beechen tree, there's a smile on the fruit, and a smile on the flower, and a laugh from the brook that runs to the sea. 16. As the soft air steals in, and envelops everything in the world, so that the trees and the hills and the rivers, the cities, the crops, and the sea are made remote and delicate and beautiful by its pure baptism,—so, over all the events of our lives, comforting, refining, and elevating, falls, like a benediction, the remembrance of our cousin the curate. 17. There are no fields of amaranth on this side of the grave; there are no voices, O Rhodope, that are not soon mute, however tuneful; there is no name, with whatever

emphasis of passionate love repeated, of which the echo is not faint at last.

Direction.—Bring in sentences containing the several requisites of elegance, and others whose sound is an "echo to the sense."

LESSON 73.

ELEGANCE.

Direction.—Do with these sentences as directed with those in Lesson 72:—

1. The waters wild went o'er his child, and he was left lamenting. 2. And the rain descended and the floods came and the winds blew and beat upon that house, and it fell, and great was the fall of it. 3. Ye that pipe and ye that play, ye that through your hearts to-day feel the gladness of the May. 4. And thou, all-shaking Thunder, strike flat the thick rotundity o' the world. 5 In one rude clash he struck the lyre, and swept with hurried hand the strings. 6. But far below I beheld tremulously vibrating on the bosom of some half-hidden lake, a golden pillar of solar splendor which had escaped through rifts and rents in the clouds that to me were as invisible as the sun himself. 7. She, crowned with olive green, came softly sliding down through the turning sphere, his ready harbinger, with turtle wing the amorous clouds dividing: and, waving wide her myrtle wand, she strikes a universal peace through sea and land. 8. They my lowing followed through tooth'd briers, sharp furzes, pricking goss, and thorns which entered their frail shins. 9. The cloud-capped towers, the gorgeous palaces, the solemn temples, the great globe itself, yea, all which it inherit shall dissolve, and, like this insubstantial pageant faded, leave not a rack behind. 10. But tell why the sepulchre, wherein we saw thee quietly inurned, hath oped his ponderous and marble jaws to cast thee up again. 11 Not in entire forgetfulness and not in utter nakedness, but trailing clouds of glory do we come from God

who is our home. 12. When the loud surges lash the sounding shore, the hoarse, rough verse should like the torrent roar. 13. A sloop was loitering in the distance, dropping slowly down with the tide, her sail hanging uselessly against the mast. 14. Others might possess the qualities which were necessary to save the popular party in the hour of danger; Hampden alone had both the power and the inclination to restrain its excesses in the hour of triumph. 15. If, turning back, I could overpass the vale of years and could stand on the mountain-top, and could look back again far before me at the bright ascending morn, we would enjoy the prospect together; we would walk along the summit hand in hand, O Rhodope, and we would only sigh at last when we found ourselves below with others. 16. From the silence and deep peace of this saintly summer night, from the pathetic blending of this sweet moonlight, dawnlight, dreamlight, from the manly tenderness of this flattering, whispering, murmuring love, suddenly as from the woods and fields, suddenly as from the chambers of the air opening in revelation, suddenly as from the ground yawning at her feet, leaped upon her with the flashing of cataracts, Death, the crowned phantom, with all the equipage of his terrors and the tiger roar of his voice. 17. When I remember what a noble and beautiful woman is, what a manly man; when I reel, dazzled by this glare, drunken by these perfumes, confused by this alluring music, and reflect upon the enormous sums wasted in a pompous profusion that delights no one; when I look around upon all this rampant vulgarity in tinsel and Brussels lace, and think how fortunes go, how men struggle, and lose the bloom of their honesty, how women hide in a smiling pretence, and eye with caustic glances their neighbor's newer house, diamonds, or porcelain, and observe their daughters, such as these;—why, I tremble and tremble, and this scene to-night, every "crack" ball this winter will be, not the pleasant society of men and women, but, even in this young country, an orgie such as rotting Corinth saw, a frenzied festival of Rome in its decadence. 18. For so have I seen a lark rising from his bed of grass and soaring upwards, singing as he rises, and [he] hopes to get to heaven and climb above the clouds; but the poor bird was beaten back by the loud sighings

of an Eastern wind, and his motion made irregular and inconstant, descending more at every breath of the tempest than it could recover by the libration and frequent weighing of his wings, till the little creature was forced to sit down and pant and stay till the storm was over; and then it made a prosperous flight and did rise and sing as if it had learned music and motion from an angel as he passed sometimes through the air about his ministries here below.

Direction.—Bring in sentences containing the several requisites of elegance, and others whose sound is an "echo to the sense."

A SCHEME FOR REVIEW.

Elegance defined.

ELEGANCE ALLOWS OR REQUIRES

I. Beauty in the Thought.
II. Euphony in the Words.

Particulars in which Words can Echo the Sense.

III. Beauty in the Imagery.
IV. Alliteration.
V. Smooth and Flowing Sentences.
VI. Rhythm.

LESSON 74.

STYLE—EXTRACTS FOR THE CRITICAL STUDY OF IT.

NAMES OF STYLES.—The prevalence of any quality in one's style may name the style. If imagery abounds in it, we call the style *florid;* if it is barren of imagery, we say it is *plain;* if matter-of-fact and without fancy or imagination, *dry* or *prosy.* If any one figure, as the metaphor or the antithesis, is in excess, we name the style from it, *metaphorical* or *antithetic.* Wit, in some of its forms, makes the style *satirical* or *humorous;* a cast of sentences fitting the discourse for delivery makes the style *forcible* or *oratorical;* if the expression runs along musically, part arising out of part spontaneously and without abruptness, the style is *smooth* or *flowing;* and if, being smooth, the words are chosen for beauty of sound and meaning, the style is *graceful* even *elegant.* Spartan brevity makes the style *laconic;* freedom from superfluity of words and needless circumstances makes it *concise;* superfluity of expression and circumstance, and thinness of thought make it *diffuse* or *tedious* or *prolix;* the free use of the idioms of the language makes it *idiomatic;* the presence of short, pithy, portable sentences makes it *sententious* or *epigrammatic;* wordiness makes it *verbose;* household words and a colloquial cast of sentences make it *simple;* pedantic terms and an arrangement of them, stiff and formal, make it *stilted;* and expression too big for the thought makes the style *bombastic.* If the common type of sentences used is the period, the style is *periodic;* and if climax abounds, it is *climacteric.* If the

sentence is long and complex, one clause modifying another, and in turn modified by another, and that by a fourth, and this is continued until the thougnt is obscured, the style is *involved.*

Even great writers give their names to their style; as, *Miltonic, Shakespearian, Addisonian, Johnsonese.*

We give below, for minute study, a few prose extracts from contemporary authors, with some from authors not now living. We ask careful attention to the spirit in which each passage was written, and to the style which characterizes it. In particular, we ask the pupils to note the selection and ordering of the words, the cast of the sentences, their perspicuity, their imagery,—its kinds, the allusions in it, its offices—the observation of men and of nature each extract reveals, its thought and the truth of it, and the character of the author as disclosed in the passage chosen.

To the Teacher.—Question your pupils minutely upon these passages:—

Since the essence of wealth consists in power over men, will it not follow that the nobler and the more in number the persons are over whom it has power, the greater the wealth? Perhaps it may even appear, after some consideration, that the persons themselves are the wealth; that these pieces of gold with which we are in the habit of guiding them are, in fact, nothing more than a kind of Byzantine harness, or trappings, very glittering and beautiful in barbaric sight, wherewith we bridle the creatures; but that if these same living creatures could be guided without the fretting and jingling of the Byzants in their mouths and ears, they might themselves be more valuable than their bridles. In fact, it may be discovered that the true veins of wealth are purple, and not in rock, but in flesh; perhaps even that the final outcome and consummation of all wealth is in the producing as many as possible full-breathed,

bright-eyed, and happy-hearted human creatures. Our modern wealth, I think, has rather a tendency the other way—most political economists appearing to consider multitudes of human creatures not conducive to wealth, or at best conducive to it by remaining in a dim-eyed and narrow-chested state of being. Nevertheless, it is open, I expect, to serious question, which I leave to the reader's pondering, whether, among national manufactures, that of souls of a good quality may not at last turn out a quite leadingly lucrative one? JOHN RUSKIN.

One comes away from a company in which it may easily happen he has said nothing, and no important remark has been addressed to him, and yet, if in sympathy with the society, he shall not have a sense of this fact, such a stream of life has been flowing into him and out from him through the eyes. There are eyes, to be sure, that give no more admission into the man than blueberries. Others are liquid and deep, wells that a man might fall into; others are aggressive and devouring, seem to call out the police, take all too much notice, and require crowded Broadways and the security of millions to protect individuals against them. The military eye I meet, now darkly sparkling under clerical, now under rustic brows. 'Tis the city of Lacedæmon, 'tis a stack of bayonets. There are asking eyes, asserting eyes, prowling eyes, and eyes of fate—some of good and some of sinister omen. The alleged power to charm down insanity, or ferocity in beasts, is a power behind the eye. It must be a victory achieved in the will before it can be signified in the eye. 'Tis very certain that each man carries in his eye the exact indication of his rank in the immense scale of men, and we are always learning to read it. The reason why men do not obey us is, because they see the mud at the bottom of our eye.

R. W. EMERSON.

The robins are not good solo singers, but their chorus, as, like primitive fire-worshippers, they hail the return of light and warmth to the world, is unrivalled. There are a hundred singing like one. They are noisy enough then, and sing, as poets should, with no after-thought. But when they come after cherries to the tree near my window, they muffle their voices, and

their faint *pip, pip, pop!* sounds far away at the bottom of the garden, where they know I shall not suspect them of robbing the great black-walnut of its bitter-rinded store. They are feathered Pecksniffs, to be sure, but then how brightly their breasts, that look rather shabby in the sunlight, shine in a rainy day against the dark green of the fringe-tree! After they have pinched and shaken all the life out of an earthworm, as Italian cooks pound all the spirit out of a steak, and then gulped him, they stand up in honest self-confidence, expand their red waistcoats with the virtuous air of a lobby member, and outface you with an eye that calmly challenges inquiry. "Do *I* look like a bird that knows the flavor of raw vermin? I throw myself upon a jury of my peers. Ask any honest robin if he ever ate anything less ascetic than the frugal berry of the juniper, and he will answer that his vow forbids him." Can such an open bosom cover such depravity? Alas, yes! I have no doubt his breast was redder at that very moment with the blood of my raspberries. J. R. LOWELL.

To spend too much time in studies is sloth; to use them too much for ornament is affectation; to make judgment wholly by their rules is the humor of a scholar; they perfect nature and are perfected by experience; for natural abilities are like natural plants, that need pruning by study; and studies themselves do give forth directions too much at large, except they be bounded in by experience. Crafty men contemn studies, simple men admire them, and wise men use them; for they teach not their own use; but that is a wisdom without them and above them, won by observation. Read not to contradict and confute, nor to believe and take for granted, nor to find talk and discourse, but to weigh and consider. Some books are to be tasted, others to be swallowed, and some few to be chewed and digested; that is, some books are to be read only in parts; others to be read, but not curiously; and some few to be read wholly and with diligence and attention. Reading maketh a full man, conference a ready man, and writing an exact man; and, therefore, if a man write little, he had need have a great memory; if he confer little, he had need have a present wit; and, if he read little, he had

need have much cunning to seem to know that he doth not. Histories make men wise; poets witty; the mathematics subtile; natural philosophy deep; moral, grave; logic and rhetoric able to contend. FRANCIS BACON.

Wisdom, justice, self-denial, nobleness, purity, high-mindedness—these are the qualities before which the free-born races of Europe have been contented to bow; and in no [other] order of men were such qualities to be found as they were found six hundred years ago in the clergy of the Catholic Church. They called themselves the successors of the Apostles. They claimed in their Master's name universal spiritual authority, but they made good their pretensions by the holiness of their own lives. They were allowed to rule, because they deserved to rule; and, in the fulness of reverence, kings and nobles bent before a power which was nearer to God than their own. Over prince and subject, chieftain and serf, a body of unarmed, defenceless men reigned supreme by the magic of sanctity. They tamed the fiery northern warriors who had broken in pieces the Roman Empire. They taught them, they brought them really and truly to believe, that they had immortal souls, and that they would one day stand at the awful judgment-bar and give account for their lives, there. With the brave, the honest, and the good, with those who had not oppressed the poor nor removed their neighbor's landmark, with those who had been just in all their dealings, with those who had fought against evil, and had tried valiantly to do their Master's will,—at that great day it would be well. For cowards, for profligates, for those who lived for luxury and pleasure and self-indulgence, there was the blackness of eternal death. An awful conviction of this tremendous kind the clergy had effectually instilled into the mind of Europe.

J. A. FROUDE.

But I cannot sound the depth of Iago's cunning; in attempting to thread his intricacies, my mind gets bewildered. Sleepless, unrelenting, inexhaustible, with an energy that never flags, and an alertness that nothing can surprise, he outwits every obstacle, and turns it into a help. By the working of his devilish arts,

the Moor is brought to distrust all his own original perceptions, to renounce his own understanding, and to see everything just as Iago would have him see it. Craving for action of the most exciting kind, there is a fascination for Iago in the very danger of crime. Walking the plain, safe, straightforward path of truth and right does not excite and occupy him enough; he prefers to thread the dark, perilous intricacies of some hellish plot, or to balance himself, as it were, on a rope stretched over an abyss where danger stimulates, and success demonstrates, his agility. He has, in short, an insatiable itching of mind, which finds relief in roughing it through the briers and thickets of diabolical undertakings. Or, to vary the figure once more, it is as if one should be so taken with a passion for dancing over eggs as to make an open floor seem vapid and dull. Even if remorse overtake such a man, its effect is to urge him deeper into crime; as the desperate gamester naturally tries to bury his chagrin at past losses in the increased excitement of a larger stake.

H. N. HUDSON.

If the "thousand souled" Shakespeare may be said to represent mankind, Ben Jonson as unmistakably stands for English-kind. He is Saxon England in epitome,—John Bull passing from a name into a man—a proud, strong, tough, solid, domineering individual, whose intellect and personality cannot be severed, even in thought, from his body and personal appearance. Ben's mind, indeed, was rooted in Ben's character, and his character took symbolic form in his physical frame. He seemed built up, mentally as well as bodily, out of beef and sack, mutton and Canary; or, to say the least, was a joint product of the English mind and the English larder, of the fat as well as the thought of the land, of the soil as well as the soul of England. He is a very pleasant boon companion as long as we make our idea of his importance agree with his own; but, the instant we attempt to dissect his intellectual pretensions, the living animal becomes a dangerous subject, his countenance flames, his great hands double up, his thick lips begin to twitch with impending invective; and, while the critic's impression of him is thus all the more vivid, he is checked in its expression, by a very natural

fear of the consequences. There is no safety but in taking this rowdy leviathan of letters at his own valuation; and the relation of critics towards him is as perilous as that of the juries towards the Irish advocate who had an unpleasant habit of challenging them to a personal combat whenever they brought in a verdict against any of his clients. There is, in fact, such a vast animal force in old Ben's self-assertion, that he bullies posterity as he bullied his contemporaries; and, while we admit his claims to rank next to Shakespeare among the dramatists of his age, we beg our readers to understand that we do it under intimidation.

E. P. WHIPPLE.

No sovereign could have jarred against the conception of an English ruler which had grown up under the Tudors more utterly than James I. His big head, his slobbering tongue, his quilted clothes, his rickety legs, his goggle eyes, stood out in as grotesque a contrast with all that men recalled of Henry or Elizabeth as his gabble and rodomontade, his want of personal dignity, his coarse buffoonery, his drunkenness, his pedantry, his contemptible cowardice. Under this ridiculous behavior, however, lay a man of much natural ability, a ripe scholar, with a considerable fund of shrewdness, of mother wit, and ready repartee. His canny humor lights up the political and theological controversies of the times with quaint, incisive phrases, with puns and epigrams and touches of irony, which still retain their savor. His reading, especially in theological matters, was extensive; and he was a voluminous author on subjects which ranged from predestinarianism to tobacco. But his shrewdness and learning only left him, in the phrase of Henry IV., "the wisest [most learned] fool in Christendom." He had the temper of a pedant, and with it a pedant's love of theories, and a pedant's inability to bring his theories into any relation with actual facts. All might have gone well had he confined himself to speculations about witchcraft, about predestination, about the noxiousness of smoking. Unhappily for England and his successor, he clung yet more passionately to theories which contained within them the seeds of a death-struggle between his people and the Crown. He chose to regard the phrase "an

absolute monarchy," used by the Tudor statesmen, as implying a monarch's freedom from all control by law. J. R. GREEN.

I would have a woman as true as Death. At the first real lie which works from the heart outward, she should be tenderly chloroformed into a better world, where she can have an angel for a governess, and feed on strange fruits which will make her all over again, even to her bones and marrow. Proud she may be, in the sense of respecting herself; but pride, in the sense of contemning others less gifted than herself, deserves the two lowest circles of a vulgar woman's Inferno, where the punishments are small-pox and bankruptcy. She who nips off the end of a brittle courtesy, as one breaks the tip of an icicle, to bestow upon those whom she ought cordially and kindly to recognize, proclaims the fact that she comes not merely of low blood, but of bad blood. Consciousness of unquestioned position makes people gracious in proper measure to all; but, if a woman puts on airs with her equals, she has something about herself or her family she is ashamed of or ought to be. Better too few words from the woman we love than too many: while she is silent, nature is working for her; while she talks, she is working for herself. Love is sparingly soluble in the words of men; therefore they speak much of it; but one syllable of woman's speech can dissolve more of it than a man's heart can hold.

O. W. HOLMES.

LESSON 75.

EXTRACTS FOR THE CRITICAL STUDY OF STYLE.

Direction.—Do with these extracts as directed with those of the preceding Lesson:—

Writing for the general public, Shakespeare used such language as would convey his meaning to his auditors—the common phraseology of his period. But what a language was

that! In its capacity for the varied and exact expression of all moods of mind, all forms of thought, all kinds of emotion, a tongue unequalled by any other known to literature! A language of exhaustless variety; strong without ruggedness, and flexible without effeminacy. A manly tongue, yet bending itself gracefully and lovingly to the tenderest and daintiest needs of woman, and capable of giving utterance to the most awful and impressive thoughts in homely words that come from the lips and go to the heart of childhood. It would seem as if this language had been preparing itself for centuries to be the fit medium of utterance for the world's greatest poet. Hardly more than a generation had passed since the English tongue had reached its perfect maturity; just time enough to have it well worked into the unconscious usage of the people, when Shakespeare appeared, to lay upon it a burden of thought which would test its extremest capability. Shakespeare seized this instrument, to whose tones all ears were open, and, with the touch of a master, he brought out all its harmonies. It lay ready to any hand; but his was the first to use it with absolute control; and, among all his successors, great as some are, he has had, even in this single respect, no rival. R. G. WHITE.

If, on doing wrong, we feel the same tearful, broken-hearted sorrow which overwhelms us on hurting a mother; if, on doing right, we enjoy the same sunny serenity of mind, the same soothing, satisfactory delight which follows on our receiving praise from a father; we certainly have within us the image of some person, to whom our love and veneration look, in whose smile we find our happiness, for whom we yearn, towards whom we direct our pleadings, in whose anger we are troubled and waste away. These feelings in us are such as require for their exciting cause an intelligent being; we are not affectionate towards a stone, nor do we feel shame before a horse or a dog; we have no remorse or compunction on breaking mere human law: yet, so it is, conscience excites all these painful emotions, confusion, foreboding, self-condemnation; and, on the other hand, it sheds upon us a deep peace, a sense of security, a resignation, and a hope which there is no earthly object to elicit. "The

wicked flees, when no one pursueth;" then why does he flee? whence his terror? Who is it that he sees in solitude, in darkness, in the hidden chambers of his heart? If the cause of these emotions does not belong to this visible world, the object to which his perception is directed must be supernatural and divine; and thus the phenomena of conscience, as a dictate, avail to impress the imagination with a picture of a Supreme Governor, a Judge, holy, just, powerful, all-seeing, and retributive—the creative principle of religion, as the moral sense is the principle of ethics. J. H. NEWMAN.

Sometimes a great ship, an East Indiaman, with rusty, seamed, blistered sides and dingy sails, came slowly moving up the harbor, with an air of indolent self-importance and consciousness of superiority, which inspired me with profound respect. If the ship had ever chanced to run down a row-boat or a sloop or any specimen of smaller craft, I should only have wondered at the temerity of any floating thing in crossing the path of such supreme majesty. The ship was leisurely chained and cabled to the old dock, and then came the disembowelling. How the stately monster had been fattening upon foreign spoils! How it had gorged itself (such galleons did never seem to me of the feminine gender [sex]) with the luscious treasures of the tropics. It had laid its lazy length along the shores of China, and sucked in whole flowery harvests of tea. The Brazilian sun flashed through the strong wicker prisons, bursting with bananas and nectarean fruits that eschew the temperate zone. Steams of camphor, of sandal wood, arose from the hold. Sailors, chanting cabalistic strains, that had to my ear a shrill and monotonous pathos, like the uniform rising and falling of an autumn wind, turned cranks that lifted the bales and boxes and crates, and swung them ashore. But to my mind the spell of their singing raised the fragrant freight, and not the crank. Madagascar and Ceylon appeared at the mystic bidding of the song. The placid sunshine of the docks was perfumed with India. The universal calm of southern seas poured from the bosom of the quiet, decaying, old, northern port. G. W. CURTIS.

The first snow came. How beautiful it was, falling so silently all day long, all night long, on the mountains, on the meadows, on the roofs of the living, on the graves of the dead! All white save the river, that marked its course by a winding, black line across the landscape; and the leafless trees, that against the leaden sky now revealed more fully the wonderful beauty and intricacy of their branches. What silence, too, came with the snow, and what seclusion! Every sound was muffled, every noise changed to something soft and musical. No more tramping hoofs, no more rattling wheels! Only the chiming sleigh-bells, beating as swift and merrily as the hearts of children.

All day long, all night long, the snow fell on the village and on the church-yard; on the happy home of Cecilia Vaughan, on the lonely grave of Alice Archer. Yes, for, before winter came, she had gone to that land where winter never comes. Her long domestic tragedy was ended. She was dead, and with her had died her secret sorrow and her secret love. Kavanagh never knew what wealth of affection for him faded from the world when she departed; Cecilia never knew what fidelity of friendship, what delicate regard, what gentle magnanimity, what angelic patience had gone with her into the grave; Mr. Churchill never knew that, while he was exploring the past for records of obscure and unknown martyrs, in his own village, near his own door, before his own eyes, one of that silent sisterhood had passed away into oblivion, unnoticed and unknown.

H. W. LONGFELLOW.

It must be confessed that a wood fire needs as much tending as a pair of twins. I would as soon have an Englishman without side-whiskers as a fire without a big backlog; and I would rather have no fire than one that required no tending;—one of dead wood that could not sing again the imprisoned songs of the forest, or give out, in brilliant scintillations, the sunshine it absorbed in its growth. A wood fire on the hearth is a kindler of the domestic virtues. It brings in cheerfulness and a family centre, and, besides, it is artistic. I should like to know if an artist could ever represent on canvas a happy family gathered round a hole in the floor, called a register. Given a fireplace,

and a tolerable artist could almost create a pleasant family round it. But what could he conjure out of a register! If there was any virtue among our ancestors—and they labored under a great many disadvantages, and had few of the aids which we have to excellence of life—I am convinced they drew it mostly from the fireside. If it was difficult to read the eleven commandments by the light of a pine knot, it was not difficult to get the sweet spirit of them from the countenance of the serene mother knitting in the chimney-corner. C. D. WARNER.

When the high-born English lady in the Crimean hospital, ordered to a post of almost certain death, only raised her hands to heaven, and said, "Thank God"! she did not renounce her true position as woman—she claimed it. When the queen of James I. of Scotland, already immortalized by him in stately verse, won a higher immortality by welcoming to her fair bosom the dagger aimed at his; when the Countess of Buchan hung confined in her iron cage, outside Berwick Castle, in penalty for crowning Robert the Bruce; when the stainless soul of Joan of Arc met God, like Moses, in a burning flame;—these things were as they should be. Man must not monopolize these privileges of peril, birthright of great souls. Serenades and compliments must not replace the nobler hospitality which shares with woman the opportunity of martyrdom. Great administrative duties also, cares of state, for which one should be born gray-headed, how nobly do these sit upon a woman's brow! Each year adds to the storied renown of Elizabeth of England, greatest sovereign of the greatest of historic nations. Christina of Sweden, alone among the crowned heads of Europe—so says Voltaire—sustained the dignity of the throne against Richelieu and Mazarin. And these queens most assuredly did not sacrifice their womanhood in the process. T. W. HIGGINSON.

Lo, it is summer, almighty summer! The everlasting gates of life and summer are thrown open wide, and on the ocean, tranquil and verdant as a savanna, the unknown lady from the dreadful vision and I myself are floating—she upon a fairy pinnace, and I upon an English three-decker. But both of us are

wooing gales of festal happiness within the domain of our common country, within that ancient, watery park, within that pathless chase where England takes her pleasure as a huntress through winter and summer, and which stretches from the rising to the setting sun. Ah! what a wilderness of floral beauty was hidden, or was suddenly revealed, upon the tropic islands through which the pinnace moved! And upon her deck, what a bevy of human flowers, young women how lovely, young men how noble, that were dancing together, and slowly drifting toward *us* amidst music and incense, amidst blossoms from forests and gorgeous corymbi from vintages, amidst natural carolling and the echoes of sweet, girlish laughter! Slowly the pinnace nears us, gayly she hails us, and slowly she disappears beneath the shadow of our mighty bows. But then, as at some signal from heaven, the music and the carols, and the sweet echoing of girlish laughter—all are hushed. What evil has smitten the pinnace, meeting or overtaking her? I looked over the bow for an answer; and behold! the pinnace was dismantled; the revel and the revellers were found no more; the glory of the vintage was dust; and the forest was left without a witness to its beauty upon the seas. T. DE QUINCEY.

The mass of mankind can be carried along a course full of hardship for the natural man, can be borne over the thousand impediments of the narrow way, only by the tide of a joyful and bounding emotion. It is impossible to rise from reading Epictetus or Marcus Aurelius without a sense of constraint and melancholy, without feeling that the burden laid upon man is well nigh greater than he can bear. Honor to the sages who have felt this, and yet have borne it! Yet, even for the sage, this sense of labor and sorrow in his march towards the goal constitutes a relative inferiority; the noblest souls of whatever creed, the pagan Empedocles as well as Christian Paul, have insisted on the necessity of an inspiration, a living emotion, to make moral action perfect; an obscure indication of this necessity is the one drop of truth in the ocean of verbiage with which the controversy on justification by faith has flooded the world. But, for the ordinary man, this sense of labor and sorrow con-

stitutes an absolute disqualification; it paralyzes him; under the weight of it he cannot make way towards the goal at all. The paramount virtue of religion is, that it has *lighted up* morality; that it has supplied the emotion and inspiration needful for carrying the sage along the narrow way perfectly, for carrying the ordinary man along it at all. Even the religions with most dross in them have had something of this virtue; but the Christian religion manifests it with unexampled splendor.

MATTHEW ARNOLD.

A great elm-tree spread its broad branches over it, at the foot of which bubbled up a spring of the softest and sweetest water, in a little well formed of a barrel, and then stole sparkling away through the grass, to a neighboring brook, that babbled along among alders and dwarf willows. Hard by the farm-house was a vast barn, that might have served for a church, every window and crevice of which seemed bursting forth with the treasures of the farm; the flail was busily resounding within it from morning to night; swallows and martins skimmed twittering about the eaves; and rows of pigeons, some with one eye turned up, as if watching the weather, some with their heads under their wings or buried in their bosoms, and others, swelling and cooing and bowing about their dames, were enjoying the sunshine on the roof. Sleek, unwieldy porkers were grunting in the repose and abundance of their pens, whence sallied forth, now and then, troops of sucking pigs, as if to snuff the air. A stately squadron of snowy geese were riding in an adjoining pond, convoying whole fleets of ducks; regiments of turkeys were gobbling through the farm-yard, and guinea-fowls fretting about it, like ill-tempered housewives, with their peevish, discontented cry. Before the barn-door strutted the gallant cock, that pattern of a husband, a warrior, and a fine gentleman, clapping his burnished wings, and crowing in the pride and gladness of his heart,—sometimes tearing up the earth with his feet, and then generously calling his ever-hungry family of wives and children to enjoy the rich morsel which he had discovered.

WASHINGTON IRVING.

Of all the exhortations which it [the Farewell Address] contains, I scarce need say to you that none [other] are so emphatically uttered, none so anxiously repeated, as those which enjoin the preservation of the union of these states. On this, under Providence, it depends, in the judgment of Washington, whether the people of America shall follow the Old World example, and be broken up into a group of independent military powers, wasted by eternal border wars, feeding the ambition of petty sovereigns on the life-blood of wasted principalities—a custom-house on the bank of every river, a fortress on every frontier hill, a pirate lurking in the recesses of every bay,—or whether they shall continue to constitute a confederate republic, the most extensive, the most powerful, the most prosperous in the long line of ages. No one can read the Farewell Address without feeling that this was the thought and this the care which lay nearest and heaviest upon that noble heart; and, if—which Heaven forbid—the day shall ever arrive when his parting counsels on that head shall be forgotten, on that day, come it soon or come it late, it may as mournfully as truly be said that Washington has lived in vain. Then the vessels, as they ascend and descend the Potomac, may toll their bells with new significance as they pass Mount Vernon; they will strike the requiem of constitutional liberty for us, for all nations.

A great and venerated character, like that of Washington, which commands the respect of an entire population, however divided on other questions, is not an isolated fact in history to be regarded with barren admiration; it is a dispensation of Providence for good. It was well said by Mr. Jefferson in 1792, writing to Washington to dissuade him from declining a renomination, "North and South will hang together while they have you to hang to." Washington in the flesh is taken from us; we shall never behold him as our fathers did; but his memory remains, and I say let us hang to his memory. Let us make a national festival and holiday of his birthday; and ever, as the 22d of February returns, let us remember that, while with these solemn and joyous rites of observance we celebrate the great anniversary, our fellow-citizens on the Hudson, on the Potomac,

from the Southern plains to the Western lakes, are engaged in the same offices of gratitude and love. Nor we, nor they alone, —beyond the Ohio, beyond the Mississippi, along that stupendous trail of immigration from East to West, which, bursting into states as it moves westward, is already threading the Western prairies, swarming through the portals of the Rocky Mountains and winding down their slopes, the name and the memory of Washington on that gracious night will travel with the silver queen of heaven through sixty degrees of longitude, nor part company with her till she walks in her brightness through the golden gate of California, and passes serenely on to hold midnight court with her Australian stars. There and there only, in barbarous archipelagos, as yet untrodden by civilized man, the name of Washington is unknown; and there, too, when they swarm with enlightened millions, new honors shall be paid with ours to his memory.

EDWARD EVERETT.

PRODUCTIONS.

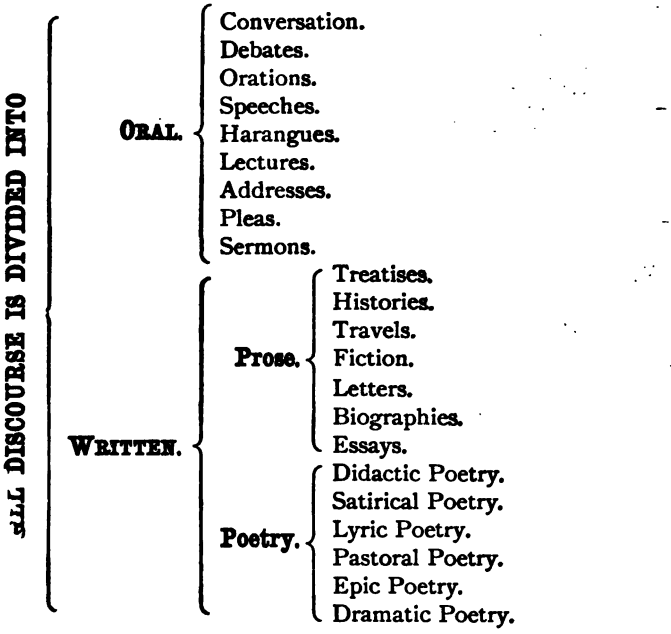
LESSON 76.

ORAL DISCOURSE—KINDS OF.

Having treated (1) of Invention, the finding of the subject-matter, or thought, of discourse, and (2) of Style, the fitting embodiment of the thought in words, there remain for notice only the productions into which discourse may be divided—the kinds of composition.

Departments of the Mind.—As all discourse, appealing to the ear or to the eye, is addressed to the mind, to group the powers and capacities of the mind addressed and aroused is to make a rough scheme of literature. We may say, then, that the human mind can be trisected into the intellect, the emotive nature, and the will. Through the intellect the mind perceives, learns, retains, recalls, understands, thinks; through the emotive nature it is susceptible to pleasure and to pain, experiences hope, joy, anger, fear, grief—the whole round of feelings and desires; and through the will it elects and rejects, determines to do and not to do. We here present

A SCHEME OF LITERATURE, OR DISCOURSE.



All discourse is intended, as was said, (1) for the intellect, bringing it facts, thoughts, truths, principles, and building it up in knowledge; or (2) for the emotive nature, bringing to this beauty-loving part of us the sustenance it craves; or (3) for the will, aiming to dissuade us from or persuade us to any act or line of action or of conduct. Of the three groups seen in the scheme above, we may say, speaking generally, that that which forms the prose division of written discourse is addressed to the

intellect, aims to instruct and inform it. The group forming the division of written discourse called poetry aims to minister to our feelings and desires; while the group constituting oral discourse, co-ordinate with written, is dissuasive or persuasive, and bears down upon the will.

Oral Discourse.—Since oral discourse precedes written in the order of time, and since it is more common and necessary than written, we have placed it first in the scheme. Its purpose, in the main, is to move the will, to lead it, to lead the man, to do something or to refrain from doing it. The lawyer talking at the bar, the preacher pleading from the pulpit, the reformer denouncing on the platform, the politician haranguing from the stump, the statesman debating in a legislative assembly—all who write or speak with a distinct moral purpose, aiming this one at a verdict, that one at votes, every one at a change in belief or action or conduct, social, political, or religious,—all are training their guns upon the citadel of the will, the fortress of one's personality.

Relation of the Intellect to the Feelings and to the Will.—When it is said that poetry brings its contents to the feelings, and that oral discourse, persuasion, bears down upon the will, we must not forget that poetry can reach the feelings only as it enters the mind through the door of the intellect, and that persuasion can reach the will only through the door of the intellect and that of the feelings. In illustration, we may say that the intellect is a bank-building surrounding on all sides the vault and the safe within the vault. The feelings are the vault, enclosed within the structure of the intellect, and themselves enclosing the safe. The will is the safe, doubly enclosed. There is possible, then, no direct, no

immediate approach either to the feelings or to the will—discourse must go through the door of the intellect to reach the one, must go through the door of the intellect and that of the feelings to reach the other. This necessity both persuasion and poetry recognize. The staple of all effective persuasion is argument, and argument is thought, and thought is the key to the door of the intellect. But it is thought of such a kind, so instinct with passion, that, while it convinces the understanding, it arouses feeling and begets desire, in the presence and in the opportunity of which alone does the will ever act. For the feelings wait upon the intellect, and the will waits upon both.

There can be, then, but three great classes of discourse, since there are but three ends which discourse can propose to itself. That which brings its contents to the intellect appeals directly to it; that which seeks to nourish the feelings brings, at the same time, its tribute to the intellect; and that which strives to take captive the will must first carry the judgment and awaken feeling and desire. But there may be many subdivisions of these great classes of discourse. The first division of oral discourse we shall notice is

Conversation.—**Conversation** is discourse between two or more people. Much of oral discourse is written, but written to be spoken. Conversation never is. But its value as preparatory to written discourse, to be spoken or not to be, is beyond estimate.

I. **Conversation Widens one's View of his Subject.**—He is forced to look at this through the eyes of another, and he sees what he could not discover for himself. Under the stimulus of opposition, he is carried in his own thinking over territory he could not traverse alone. He learns what will bear the heat of discussion and what will not. He sees that he must survey a subject from

all sides if he would handle it well, finds that never is all the truth with any one disputant, has his own opinions corrected and broadened, settles down into a more modest estimate of his own powers, and masters what Curtis says is the great lesson of travel—toleration.

II. **Conversation puts one in Better Possession of his Thought.**—One never knows that he knows anything till he finds himself able to tell others of it. Communication mirrors to us the exact condition of our knowledge. We learn by teaching—learn our lack and how to supply it. Conversation makes the vague definite, and tightens our grasp of what we before held loosely.

III. **Conversation Teaches us how to Communicate.**—It teaches one where to begin and what order to follow. It gives him a deft handling of his thought, and the art of putting it so as to make the most of it. He learns from it that the strongest point may fail through one's lack of tact in presenting it—it was not the more powerful Rhoderick Dhu but the trained and skilful Fitz-James who won in the sword duel. He attains a facile use of words. Summoning them at the instant bidding of his needs, he acquires a command of his vocabulary. He learns to choose the aptest words. Watching the face and speech of his opponent, he sees whether or not the words used have carried his thought home. He is taught the value of simple words, the danger of verbiage, the necessity of an arrangement that is direct and a style that is lucid. He learns that, while he is not to cease firing before the mark is hit, he must stop when it is—while bringing his thought to bear from many sides, if need be, his effort should cease when he has lodged his thought where he wants it. In many ways, then, conversation can be made serviceable to the writer or to the public speaker.

Debates.—A debate is a formal and public conversation. Having espoused one side of a question, the debater arrays all the facts and arguments he can find which support his position, and talks not so much to give knowledge as to establish his proposition. What the preparation for the debate and the discussion of the question do for the disputants we attempted to show in our model given in Lesson 27. All that was said there and, in the same Lesson, on the Preparation of a Framework, and much said, in this Lesson, on Conversation, might be repeated and emphasized here.

Burden of Proof and Presumption.—We wish to add that, in ordinary conversation, in debate, in orations, in spoken and written efforts of all kinds, you should not disregard what is called The Burden of Proof and The Presumption. Whoever attacks anything takes upon himself the burden of demonstrating its unreasonableness or falsity—of showing cause why it should be changed or abolished. His is the laboring oar. With that which is attacked lies the presumption that it has a right to exist. Its existence does not establish that right, else "Whatever is, is right," and there should be no change, and could be no improvement. But its defenders are not called upon to prove that it is reasonable or true, and therefore has a right to be. Exemption from proving this is assumed, and this the assailant concedes.

The Burden of Proof is the labor of proving the unreasonableness or the falsity of that which is assailed, and the truth of that which is offered as a substitute.

The Presumption is the exemption from all labor in debate save that of defence.

Presumption, as Whately says, is like a fortress within which the defenders may fight. All they are called

upon to do in order to win is to ward off attacks—repel the assailants. The fortress itself may be sufficient for this, it is, at least, a powerful protection. But if, abandoning this figurative fortress, as Charles of Lorraine at Leuthen abandoned his real one, the defenders sally forth to fight without its walls, they may, like him, be beaten.

The presumption of innocence belongs to every one until he is proved guilty. Any one arrested and accused is held in duress only to allow the prosecutor to attempt the proof of his guilt. If he fails, the accused is discharged. Presumption, as has been said, lies with every existing institution. By a skilful throwing back of the question to a time when the institution did not exist, the burden of proof may be shifted, and the defenders of it may be called upon to show cause why it arose and exists. If this is allowed by them, they assume the labor of proof, and lose the presumption.

The Oration.—An **oration** is a discourse delivered before an audience of scholars. Some orations commemorate great events, like the Landing of the Pilgrims, the Declaration of Independence, the laying of a corner-stone, the death of a great statesmen or scholar; others are prepared for the anniversaries of literary societies, as those of college alumni or of the Phi Beta Kappa fraternity; and even the speeches of the ancient orators come down to us with the title of orations. All such efforts take their key-note from the occasion, and, as this is never commonplace, so they are never familiar and colloquial, but labored, graceful, polished, and dignified, disclosing rare scholarship, and abounding, often, in classic allusion. We use the word *oration* to denote, also, the spoken productions of youth in schools and colleges. It may be of service to the student to say something of these pro-

ductions. They borrow no importance from the occasion for which they are prepared, but must rely for that on their intrinsic merit. What was said, in Lesson 27, upon the Preparation of a Framework is in point here —there must be the selection of a subject, the accumulation of material, the planning and putting together of the structure. But the consideration that a subject and a style of treatment suitable to an essay would be ill-suited to an oration, since the oration is to be spoken and not read, is all-important, and justifies an additional word.

I. **The Choice of a Subject.**—A subject should be taken which is adapted to awaken in the speaker not thought only, but also feeling. Abstract subjects or subjects merely speculative are not suited to the student's purpose. The subject should be one that in some demonstrable way is concerned with the well-being of mankind—the reformation of some abuse, the just claims of some fraction of the race, the improvement of humanity in some particular, the rights, the wrongs, the duties, or the development of men. It may be some question of the hour, agitating men's minds, or some older topic that can never be exhausted or cease to interest. If the subject has in it this *human* element, and, in addition, is a question upon which men are not at one, so that the speaker may have, or imagine that he has, an opponent to spur him to his utmost, all is done that the subject can do to incite him to his best thinking, kindle strong feeling, give point and weight to his style, and animation to his delivery.

II. **The Framework.**—Select from your analysis of the subject not more than two or three points. But let these be pivotal—points which, if made, will establish what you aim to prove. The historic battles are not won by

defending or capturing the fortresses all along the line, but by holding or carrying those which form the key of the position. The great debaters are those who have the discernment to see what points are commanding, and who, neglecting all else, concentrate their forces upon these and make them impregnable. We do not listen and assent to one for his "much speaking," but for his wise speaking.

III. **The Treatment.**—Energy is the quality of style which should dominate in your orations. Words and figures of speech should be chosen for vigor rather than for beauty. Keep to the concrete as far as possible, and array specific instances in the way of illustration and proof. In the arrangement of complex sentences, place the dependent and qualifying clauses before the independent and the qualified—the wasp carries its formidable weapon in its tail. Let this suggest the order of the points, where nothing else determines it,—those absolutely weak being dropped—and the development of each. While deep feeling should characterize the oration as a whole, yet each paragraph should begin colloquially, and should deepen in thought and emotion as it proceeds, the burden growing heavier to the close. Long sentences and periods are in place here—great momentum cannot be attained if all the sentences are broken into fragments, or the stops are frequent. Great variety, especially in the kind, length, and character of the sentences used, should distinguish the oration.

IV. **The Parts.**—The **parts** of an oration are three—the **introduction,** or **exordium,** the **discussion,** and the **peroration,** or **conclusion.** The introduction should be brief and graceful, and should prepare the way for the discussion; the discussion should be honest and thorough; and the peroration should match the discussion, looking

back to the whole of it in recapitulation or inference or application, and fitly closing it.

Whether the proposition to be proved should be stated before the discussion or at the close of it depends largely upon your decision of the question, Is it or is it not agreeable to my auditors? If not agreeable, it should be withheld, and the audience should be carried along by the argument and be forced, at the close of the discussion, to accept the statement and the proof of it. The introduction you may write last, though it stands first—we build the porch not before, but after, the house is erected, though we place it in front.

Speeches.—Speeches are oral discourses usually delivered in legislative assemblies or before political bodies. Among the great spoken efforts that survive in English are the speeches made in Parliament and in Congress. Of Parliamentary speeches, some have treated of the political rights of the people, of the prerogatives of the Crown, of the relation and duties of England to her Colonies and of her Colonies to her, of the foreign policy of the government, and of church, financial, and land questions. Some of those made in Congress have dealt with the nature of the central government, with its relation to the states composing the Union and to the territories, with the tariff, with internal improvements, with the currency, with our relations to the Indians and to foreign powers, and with negro slavery.

Their Style and Value.—These speeches contain the best thought of the wisest statesmen, and have been of service in settling intricate national and international questions, and shaping the foreign and domestic policy of governments. Delivered on opposite sides of

questions that have called for a vote, they have called out all the legal and political learning of the ablest public men, and all their powers of reasoning and persuasion. Republics and limited monarchies, in which the fullest freedom of speech is enjoyed, are favorable to this kind of discourse. The subject-matter of these speeches is usually thoroughly prepared, but commonly the speeches are not written out—the wording of the thought being left to the occasion. With some justice our Congressional speaking has been accused of a style bombastic and declamatory; but it is thought that age will bring sedateness to the national spirit, and beget a disposition among our orators to fly with less of "soar" and "spread-eagle" in their movement.

Campaign Speeches.—Our annual and presidential elections form a valuable school for the cultivation of public speaking. The principles of the contending political parties are expounded, and criticised or defended, the merits of the rival candidates are canvassed, and the duties of the citizens at the polls are enforced in these speeches. These campaigns are highly exciting; callow youth and fledgling politicians "take the stump;" every hamlet has its gatherings, and every larger town its mass-meetings; and the land rings with the noisy conflict of opinions. When, as often happens, ignorance, misrepresentation, sophistry, and appeals to the lower passions mark these speeches, they deserve, and should receive, no higher title than **harangues.**

After-Dinner Speeches should be graceful, abounding in wit, happy allusions, and ready repartee, and should be marked by a style suited to the occasion and to the toasts, or sentiments, which call them forth.

Lectures and Addresses.—**Lectures and Addresses** are oral discourses delivered before lyceums and lecture

associations. Such institutions are found, one in almost every village of the North and West, and local talent is drafted and foreign engaged for the annual course. The topics discussed in these lectures are exhaustless in variety, as are also the styles in which they are treated. Such efforts are mainly intended to instruct, not a few are meant to amuse, and some to persuade. They have been, and are still, though in a waning degree, a means of popular education. Many of our best speakers have served an apprenticeship on the platform, and have learned from it invaluable lessons. Lectures are usually written.

Pleas.—The oral discourses delivered by lawyers are usually, but perhaps improperly, called *pleas.* The occasions which give birth to them are suits-at-law concerning property, and the trials of those accused of misdemeanors and crimes. They are based upon the documents submitted, upon the testimony of witnesses summoned to testify, and upon the law applicable to the case. They classify the evidence given, point to the conclusions which this establishes, and suggest to the juries the verdicts they should bring in. They are extemporary, the lawyer talking from the points set down in his brief. From the importance of the questions involved, and from the ability displayed in handling them, some of these efforts have passed into permanent literature.

Sermons.—**Sermons** are oral discourses delivered by preachers to their congregations. The topic discussed in a sermon is taken from some verse or passage in the Bible, and the sermon consists of a development and an enforcement of the truth found in it, and an application of it to the conduct and life of the hearers. The design of the sermon is to teach what is to be believed concerning God and our relations to him and to our fellows, and to

lead us to be and to do what is becoming to us, and imperative upon us, as accountable beings. Our moral and religious duties—the duties we owe to ourselves, to our neighbors, and to God—furnish the preacher his subjects. The range of them is immense; and their importance is beyond estimate, since they have to do with the forming of the most precious thing conceivable—human character. The preacher's function is extending with the advance made in the interpretation of the Scriptures, with the disclosure of new mines of truth in them, and with the application of it to us in the relations which we sustain to others—ever increasing in number and in reach. No other species of oral discourse ranks with the sermon in variety and dignity of topics, and in the importance of the motives arrayed and of the ends presented. The lawyer seeks to redress wrongs, the preacher seeks to prevent them; the occupation of the one would decline, were the teaching of the other completely effective. Sermons may be written—volumes of these are in every library.

LESSON 77.

WRITTEN DISCOURSE—PROSE, KINDS OF.

The prose division of written discourse is intended mainly to nourish that department of the mind which is called the intellect. Its purpose is chiefly didactic, informing and instructing this cognitive part of the mind, by furnishing it facts, truths, and thoughts. We say that this is mainly its function, but, in certain subdivisions of it, we shall see that the author cherishes a moral purpose as well, attempts the reformation of some

abuse, or tries to leave a permanent impression upon character.

Treatises.—A **treatise** is a written work containing the principles and the facts of any science or art. We have a right to demand of a treatise that the facts shall be grouped into the classes to which they belong; that the principles governing this classification shall be reasonable and apparent; that a rigid gradation shall be observed throughout, subordinating and co-ordinating, and bringing the parts into a scheme that brackets them all, holds everything in its place, and enables the reader to get a correct view of the parts, in their relation to each other and to the whole, by a glance at the table of contents; that the definitions shall be brief, simple, accurate, and adequate; and that the style and treatment shall be clear and exact.

Histories.—A **history** is a written work detailing the achievements of a nation. Its purpose is instruction. It teaches us the bent, or genius, of the nation, what has been its government and whether helpful or hurtful to the people, what its solution of the great social, political, and religious problems, what great things it has done and by what means, what its influence upon other nations, and what measures have made it strong or weak.

The **topics formerly discussed** by the historian were the nation's martial exploits by land and sea, the majesty and power of its rulers, the wealth of its nobles, the literature of its scholars, the deeds of its heroes, and its bearing toward surrounding nations.

The **topics now discussed** concern rather the condition of the people. What are the houses in which they live and with what conveniences are these furnished, what dress do they wear, what do they eat and drink, what is their education, their religion and how do they worship,

what are their occupations and their sanitary regulations, by what laws are they governed, what is the measure of freedom they enjoy, what have been their struggles for it, and of what rights are they still deprived—these and such as these are the questions that engross the historian of to-day. Only within a short time have the Chinese walls of class and national exclusiveness been broken down, and a conscious feeling of the brotherhood of mankind has obtained. People now are curious, anxious, to know of other people. Only recently, too, have the national archives unlocked their treasures, and spread state papers and official records before the historian for his inspection and use.

The spirit in which history is now written is that of the humble, but jealous, seeker for truth—truth for its own sake, and truth for the sake of the lessons it can teach. The mountains of material now available are brought into the focus of the most critical scrutiny. Whatever will not stand the test of the severest skepticism is rejected. Documents are subjected to microscopic inspection, authorities are interrogated, and testimony weighed and sifted with a patience, a diligence, and a discriminating judgment unknown to our ancestors, who blindly followed tradition, by whom myth was taken for fact, and error in the guise of truth passed undetected and even unchallenged. It is said that, in the preparation of a recent history of England, 200,000 documents, mostly in manuscript and in many languages, were consulted. We are not to look for absolutely impartial and authentic histories. A fact must take some form and color from the eye that sees it, and it may be pressed into the service of certain theory, or it may not, according as the historian accepts the theory or rejects it;—nay, the same fact can be made to support opposing theories by two men whose

creeds are mutually opposed. One man's *parceque* is another's *quoique*, that is, what one holds to have been caused by some agency another regards as existing in spite of it. This we must expect, but perhaps there is less of the calm and judicial spirit among historians of to-day than, at first, we are inclined to believe. We must remember, however, that historians are but men with religious and political biases; without intending or even knowing it, they look upon things with the eyes of partisans, are blind to the significance of certain facts, and see in others what they themselves put into them. Especially is this true of those pen portraits of the great actors in human affairs, which form so valuable a feature of history—most of them masterly and enduring, but some of them painted in colors already fading.

The **style** both in matter and in manner is varied. The narration of events, the description of men and of things, the drawing of warranted conclusions, making history teach by example, and the application of its lessons to questions agitating the world at the time of the historian—these call, now for the most vigorous and logical exercise of his reasoning faculty, and now for the spacious flights of his imagination, and demand a wording which shall range from dry and matter-of-fact up through all grades of expression to the ornate and elegant. Histories form one of the greatest and most useful departments of literature.

Travels—A **book of travels** is a work which pictures places and peoples visited by the author. It gives his views of what he has himself seen. Such works are entertaining and instructive, though they do not pretend to be more than cursory and superficial, and should be read by all who desire a knowledge of countries they have not seen, and of contemporary events enacting be-

yond their immediate vision. They form an important part of literature; though, when compared with history proper, to which they are tributary, they are light and ephemeral.

Fiction.—A **work of fiction** is a production which depicts the lives of imaginary persons. It may, indeed, deal with real men and women; but, when it does this, does not claim to tell what they actually said and did. Ordinarily, a work of fiction treats only of imaginary persons, though it treats of them as if they were real. It has to do with the motives that influence persons, with the behavior of such persons under that influence, and with the development of character under the conditions imposed.

It **aims**, then, at the portrayal of character, and seeks to give a just insight into human nature. Some novelists show wonderful power in their impersonations, building up on the page before us their men and women, rounding them into completeness, and yet keeping them as distinct from each other as are the real men and women about us. Others, in their anxiety to preserve the individuality of their personages, make them the embodiment each of some single trait; and, instead of characters, present us caricatures. In the novel, dialogue abounds; and in this each person reveals his peculiarities and paints himself—the picture being completed by the touches which the author adds when speaking in his own name. Great ingenuity is sometimes shown in the construction of the plot, and in the management of the incidents by which the action of the story is carried forward, and the characters are made to grow before our eyes. Love forms, in great part, the staple of the novel, and it is this which gives the production much of its fascinating interest.

Some novels teach us much concerning the customs, habits, manners, domestic and social life, and even history of the people during the age in which the scenes are laid. The pages of our best novels are strewn with wise thoughts, also, which betray keen analysis, accurate observation, and powers of broad generalization. And, thrown into the novel, these are read by thousands who would never see them if they stood in works professedly serious or philosophical.

Some novels have a **purpose beyond** mere **instruction.** They aim to interest us in classes of society whose condition should be improved, to lay open, to the attention of the public, certain evils; and, if need be, to bring legislation into play to redress them.

The **place** of the novel **in literature** and its **claim upon the reader** are, perhaps, obvious from what has been said. Though one of the latest born of the departments of literature, one might infer that fiction has been rapid in its growth, and that its stature is already gigantic. Supply keeps pace with demand, and it may be said that readers do not need incitement to enter the field of fiction. Though it gives insight into human nature, teaches history, probes social evils, abounds in striking thoughts and rare descriptions, and has all the wealth of style lavished upon it, yet it is safe to insist that fiction should not be read to the neglect of other branches of literature. And is it not also within bounds to say that it is supplanting its elder brothers in popular regard and getting the blessing that does not belong to it? Our youth should be taught a wise temperance in the use of fiction. The novel should be read as an amusement and a relaxation, and this implies that it should only alternate with more solid reading. And to get out of the novel the best lessons it can teach, the reader should

in some way, deliver himself from the excitement of the story. This it is which hurries him over the pages and on with a rush to the crisis, and seals his eyes to that for which almost alone the book should be read. We almost dare advise the reader that, if need be, he should, at the start, look on to the end to see how the hero and heroine prosper, how things in general issue, and then return to the beginning and carefully gather the harvest worth reaping from the pages. He should remember that to become intensely alive to fancied suffering and be kindled to keen sympathy with fictitious personages, without opportunity to translate these feelings into act, and to do what he is moved to do, are unhealthful, and tend to deaden him to the woes and sufferings of the real world.

Allegories are a species of fiction in which virtues, vices, and difficulties are personified, and great moral duties inculcated. They are less frequently written now than formerly. There are a few in classic English literature.

Fables are short stories in which, by the imagined dealings of men with animals or mere things, or by the supposed doings of these alone, useful lessons are taught.

Parables are short accounts of something real or supposed, used by our Lord in illustration or enforcement of his teaching.

Letters.—A letter is a written communication from one person to another. Usually letters are upon matters purely personal and private, are letters of friendship or letters of business; sometimes they are upon topics of general concern and are thought worthy of publication. Some of these, because of the standing of the writer and the universal desire to learn all that can be known of his

character and situation, from the importance of the subjects discussed, or from the exquisite style in which his thought is couched, have been gathered into volumes, and form a valuable part of literature.

Not every pupil can reasonably aspire to write histories or works of fiction, but every one writes letters. This fact coupled with another—that a letter has several parts, each of which has a definite and proper form—justifies us in devoting a few pages to the subject of

LETTER-WRITING.*—In writing a letter there are five things to consider—the **heading**, the **introduction**, the **body of the letter**, the **conclusion**, and the **superscription**.

I. THE HEADING.—The **heading** consists of the name of the **place** at which the letter is written, and the **date**. If you write from a city like St. Louis, Boston, or New York, give the door-number, the name of the street, of the city, and of the state. If you are at a hotel or a school, its name may take the place of the door-number and the name of the street. If in a small country place, give your post-office address, the name of the county, and that of the state.

The date consists of the month, the day of the month, and the year.

HOW WRITTEN.—Begin the heading about an inch and a half from the top of the page—on the first ruled line of commercial note—and a little to the left of the middle of the page. If the heading is very short, it may stand on one line. If it occupies more than one line, the second line should begin farther to the right than the first, and the third farther to the right than the second. The date stands upon a line by itself if the heading

* What is said here on letter-writing is copied, with some change, from Reed and Kellogg's "Graded Lessons in English."

occupies two or more lines. The door number, the day of the month, and the year are written in figures, the rest in words. Each important word begins with a capital letter, each item is set off by the comma, and the whole closes with a period.

Direction.—Study what has been said, and write the following headings according to these models:—

1. Bath, Maine, Oct. 5, 1880.
2. 527 Michigan Ave.,
Chicago, Ill.,
May 3, 1880.
3. Plattsburgh, N. Y.,
Sept. 11, 1814.
4. Sharon, Litchfield Co., Conn.,
November 8, 1880.

1. n y albany executive chamber jan 1860 5. 2. 4 long island jamaica 1879 july. 3. house apr pierrepont 1880 brooklyn 1 new york. 4. newfoundland n y buffalo ave 4 february 569 1880. 5. nov co washington mo 27 ripley 1875. 6. 1876 hull o_t 8 mass. 7. st new york city 643 clinton 5 dec 1796. 8. vermont d c ave washington 1880 16 march 378.

II. **The Introduction.**—The **introduction** consists of the **address**—the name, the title, and the place of business or the residence of the one addressed—and the **salutation.** Titles of respect and courtesy should appear in the address. Prefix *Mr.* to a man's name; *Messrs.* to the names of several gentlemen; *Miss* to that of a young lady; *Mrs.* to that of a married lady. Prefix *Dr.* to the name of a physician, but never *Mr. Dr.; Rev.* to the name of a clergyman, or *Rev. Mr.* if you do not know his christian name; *Rev. Dr.* if he is a Doctor of Divinity, or write *Rev.* before the name and *D.D.* after it. Prefix *His Excellency* to the name of the President, and to that of a governor or of an ambassador; *Hon.* to the name of a cabinet officer, a member of Congress, a state senator, a law judge, or a mayor. Give the title of her husband to a married lady, as *Mrs. Dr.*

Smith, Mrs. Secretary Evarts, Mrs. Gen. W. T. Sherman. If two literary or professional titles are added to a name, let them stand in the order in which they were conferred —this is the order of a few common ones: *A.M., Ph.D., D.D., LL.D.* Guard against an excessive use of titles —the higher implies the lower.

Salutations vary with the station of the one addressed, or the writer's degree of intimacy with him. Strangers may be addressed as *Sir, Rev. Sir, General, Madam,* etc.; acquaintances as *Dear Sir, Dear Madam,* etc.; friends as *My dear Sir, My dear Madam, My dear Jones,* etc.; and near relatives and other dear friends as *My dear Wife, My dear Boy, Dearest Ellen,* etc.

How Written.—The address may follow the heading, beginning on the next line, or the next but one, and standing on the left side of the page; or it may stand in corresponding position after the body of the letter and the conclusion. If the letter is written to a very intimate friend, or if it is an official letter, the address may appropriately be placed at the bottom; but in other letters, especially those on ordinary business, it should be placed at the top and as directed above. Never omit it from a letter except when this is written in the third person. There should always be a narrow margin on the left-hand side of the page, and the address should always begin on the marginal line. If the address occupies more than one line, the initial words of these lines should slope to the right, as in the heading.

Begin the salutation on the marginal line or, better, a little to the right of it, when the address occupies three lines; on the marginal line or, better, to the right of it or farther to the right than the second line of the address begins, when this occupies two lines; a little to the right of the marginal line, when the address occu-

pies one line; on the marginal line, when the address stands below.

Every important word in the address should begin with a capital letter. All the items of it should be set off by the comma, and, as it is an abbreviated sentence, it should close with a period. Every important word in the salutation should begin with a capital letter, and the whole should be followed by a comma.

Direction.—Study what has been said, and write the following introductions according to these models:—

1. My dear Mother,
   Your—
2. Mr. Stephen A. Walker,
   Pres. Board of Educ.,
   Dear Sir,
   I write, etc.
3. Hon. John W. Stewart,
   Middlebury, Vt.
   Respected Sir,—I
4. Messrs. Clark & Maynard,
   771 Broadway, N. Y.
   Gentlemen,

1. to his excellency the president executive mansion washington d c mr president. 2. prof george n boardman theo sem chicago ill my dear teacher. 3. mr geo r curtis 71 livingston st brooklyn n y sir. 4. david h cochran lld president of the polytechnic institute brooklyn n y dear sir. 5. mrs clara e comstock newport r i dear madam. 6. my dear daughter your letters etc. 7. messrs tiffany & co 1000 broadway new york city dear sirs. 8. rev dr pentecost concord n h my dear friend.

III. **The Body of the Letter.**—Begin the body of the letter at the end of the salutation, and on the *same* line, if the introduction consists of four lines,—you may do so even if the introduction consists of but three—in which case the comma after the salutation should be followed by a dash;—otherwise, on the line *below*.

Style.—Be perspicuous. Paragraph and punctuate as in other kinds of writing. Write legibly, neatly, and with care. Remember that the letter "bespeaks the man."

Letters of friendship should be colloquial, natural, and familiar. Whatever is interesting to you will be interesting to your friends. Business letters should be brief, and the sentences should be short, concise, and to the point. In formal notes the third person is generally used instead of the first and second; there is no heading, no introduction, no signature, only the name of the place and the date at the bottom, on the left side of the page, thus :—

Mr. and Mrs. Brooks request the pleasure of Mr. Churchill's company at a social gathering, next Tuesday evening, at 8 o'clock.

32 W. 31st Street, Oct. 5.

Mr. Churchill will be most happy to accept Mr. and Mrs. Brooks's kind invitation to a social gathering, next Tuesday evening.

160 Fifth Ave., Oct. 5.

IV. **The Conclusion.**—The **conclusion** consists of the **complimentary close** and the **signature.** The forms of the complimentary close are many, and are determined by the relation of the writer to the one addressed. In letters of friendship you may use *Your sincere friend; Yours affectionately; Your loving son* or *daughter*, etc. In business letters you may use *Yours; Yours truly; Truly yours; Yours respectfully; Very respectfully yours*, etc. In official letters use *I have the honor to be, Sir, your obedient servant; Very respectfully, your most obedient servant*, etc., etc. The signature consists of your christian name and your surname. In addressing a stranger write your christian name in full. A lady addressing a stranger should prefix, to her signature, her title, *Mrs.* or *Miss* (placing it within marks of parenthesis), unless in the letter she has indicated which of these titles is to be used in reply.

How Written.—The conclusion, the lines of which

begin with capital letters and slope to the right as in the heading, stands below the b dy of the letter. Punctuate as elsewhere. The signature should be distinct.

V. **The Superscription.**—The **superscription** is what is written on the outside of the envelope. It is the same as the address, consisting of the name, the titles, and the full directions of the one addressed.

How Written.—The superscription should begin near the middle of the envelope and near the left edge, and should occupy three or four lines. The beginnings of these lines should slope to the right as in the heading and the address, the spaces between the lines should be the same, and the last line should end near the lower right-hand corner. On the first line the name and the titles should stand. If the one addressed is in a city, the door-number and name of the street should be on the second line, the name of the city on the third, and the name of the state on the fourth. If he is in the country, the name of the post-office should be on the second line, the name of the county, if used, on the third (or by itself near the lower left-hand corner), and the name of the state on the fourth. The titles following the name should be separated from it and from each other by the comma, and every line should end with a comma except the last, which should be followed by a period. The lines should be straight, and the superscription legible.

LESSON 78.

LETTER WRITING, BIOGRAPHIES, ESSAYS

Direction.—Put together the headings and the introductions given in the preceding Lesson, let a few blank lines represent the body of the letter, conclude with a fitting complimentary close, and your signature, and superscribe, using the forms below as models:—

Washington, D. C.,

February 2, 1819.

My dear Ezekiel,

All is safe. Judgment was rendered this morning, reversing the judgment in New Hampshire.

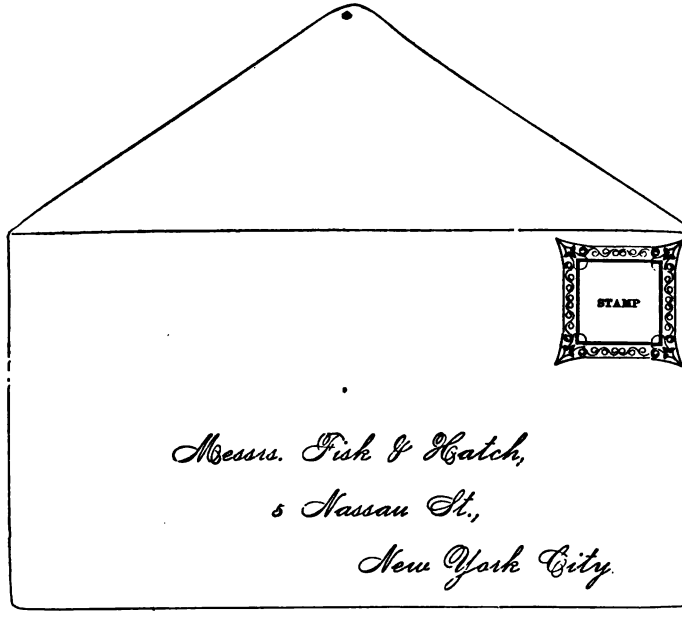
Present—Marshall, Washington, Livingston, Johnson, Duval, and Story. All concurring but Duval; and he giving no reason to the contrary. The opinion was delivered by the Chief Justice. It was able and very elaborate; it goes the whole length, and leaves not an inch of ground for the University to stand on.

Yours affectionately,

Daniel Webster.

Ezekiel Webster,

Boscawen, N. H.



Direction.—Study carefully, for their spirit and style, these letters of Macaulay, Lamb, and John Adams, copy them, at least in part, and supply headings, introductions, conclusions, and superscriptions of your own, taking these above as your models in form:—

March 9, 1850.—I have seen the hippopotamus, both asleep and awake; and I can assure you that, awake or asleep, he is the ugliest of the works of God. But you must hear of my triumphs. Thackeray swears that he was eye-witness and ear-witness of the proudest event of my life. Two damsels were just about to pass that doorway which we, on Monday, in vain attempted to enter, when I was pointed out to them. "Mr. Macaulay!" cried the lovely pair. "Is that Mr. Macaulay? Never mind the hippopotamus." And, having paid a shilling to see Behemoth, they left him in the very moment at which he

was about to display himself to them, in order to see—but spare my modesty. I can wish for nothing more on earth, now that Madame Tussaud, in whose Pantheon I once hoped for a place, is dead.

Jan. 22, 1829.—Rumor tells me that Miss —— is married. Who is ——? Have I seen him at Montacutes? I hear he is a great chemist. I am sometimes chemical myself. A thought strikes me with horror. Pray heaven he may not have done it for the sake of trying chemical experiments upon her—young female subjects are so scarce. Ain't [Ar'n't] you glad about Burke's case? We may set off the Scotch murders against the Scotch novels. Hare, the Great Unchanged!

Mr. B. is richly worth your knowing. He is on the top scale of my friendship ladder, on which an angel or two are still climbing, and some, alas! descending. Did you see a sonnet of mine in Blackwood's last? Curious construction. *Elaborata facilitas!* And now I'll tell. 'Twas written for "The Gem," but the editors declined it on the plea that it would shock all mothers; so they published "The Widow" instead. I am born out of time. I have no conjecture about what the present world calls delicacy. I thought "Rosamund Gray" was a pretty, modest thing. Hessey assures me that the world would not bear it. I have lived to grow into an indecent character. When my sonnet was rejected, I exclaimed, "Hang the age, I will write for antiquity!"

Erratum in Sonnet.—Last line but something, for *tender* read *tend*. The Scotch do not know our law terms; but I find some remains of honest, plain, old writing lurking there still. They were not so mealy-mouthed as to refuse my verses. May be 'tis their oatmeal.

Blackwood sent me 20*l.* for the drama. Somebody cheated me out of it next day: and my pair of breeches, just sent home, cracking at first putting on, I exclaimed in my wrath, "All tailors are cheats, and all men are tailors." Then I was better.

Philadelphia, June 17, 1775.—I can now inform you that the Congress have made choice of the modest and virtuous, the amiable, generous, and brave George Washington, Esquire, to

be General of the American army, and that he is to repair, as soon as possible, to the camp before Boston. This appointment will have a great effect in cementing and securing the union of these colonies. The continent is really in earnest in defending the country. They have voted ten companies of riflemen to be sent from Pennsylvania, Maryland, and Virginia to join the army before Boston. These are an excellent species of light infantry. They use a peculiar kind of musket, called a rifle. It has grooves within the barrel, and carries a ball with great exactness to great distances. They are the most accurate marksmen in the world.

I begin to hope we shall not sit all summer. I hope the people of our province will treat the General with all that confidence and affection, that politeness and respect, which are due to one of the most important characters in the world. The liberties of America depend upon him, in a great degree. I have never been able to obtain from our province any regular and particular intelligence since I left it.

I have found this Congress like the last. When we first came together, I found a strong jealousy of us from New England and Massachusetts in particular; suspicions entertained of designs of independency; an American republic; Presbyterian principles; and twenty other things. Our sentiments were heard in Congress with great caution, and seemed to make but little impression; but the longer we sat, the more clearly they saw the necessity of pushing vigorous measures. It has been so now. Every day we sit, the more we are convinced that the designs against us are hostile and sanguinary, and that nothing but fortitude, vigor, and perseverance can save us.

But America is a great unwieldy body. Its progress must be slow. It is like a large fleet sailing under convoy. The fleetest sailers must wait for the dullest and slowest. Like a coach and six, the swiftest horses must be slackened, and the slowest quickened, that all may keep an even pace.

It is long since I heard from you. I fear you have been kept in continual alarms. My duty and love to all. My dear children, come here and kiss me. We have appointed a Continental fast. Millions will be upon their knees at once before their

great Creator, imploring his forgiveness and blessing; his smiles on American councils and arms.

My duty to your Uncle Quincy; your papa, mamma, and mine; my brothers and sisters, and yours.

To the Teacher.—Have your pupils write complete letters and notes of all kinds. You can name the persons to whom these are to be addressed. Attend minutely to all the points. Letters of introduction should have the word *Introducing* (followed by the name of the one introduced) at the lower left-hand corner of the envelope. This letter should not be sealed. The receiver may seal it before handing it to the one addressed.

Continue this work of letter-writing until the pupils have mastered all the details, and are able easily and quickly to write any ordinary letter.

Biographies.—A **biography** is a written work descriptive of one's life and character. It is a history, setting before us what manner of man the subject of it was and what he did. If a statesman, a distinguished general, or one in any way eminent in public life, a biography of him is largely a history of his times. A biography pictures the early and the later life of its subject, tells us what were his talents, his natural bent and surroundings, what his environment did in shaping his character and determining his life, what he became in consequence or in spite of it, what he did, and what was his influence upon his times. Biography deals much with character. In this work the biographer is helped by the letters of his subject. In these the man speaks more fully and frankly than in his public efforts. His hopes and fears, his struggles, defeats, and triumphs have tongue in his letters, and in these he opens himself to us. And so, especially in recent times, letters form a large part of biographies—often the most valuable part. Biographies abound in personal incidents and anecdotes which turn

the flash of an electric light upon one's character, which give us the key to what might remain locked without them. The works of literature cannot be rightly read till we know under what circumstances they were written, what was the author's natural fitness for his task, and what were his limitations. What would not the admirers of Shakespeare's plays give to know more of his early life and training at Stratford, and his later life in London!

An **autobiography** is a biography written by the subject of it.

A **memoir** is a brief sketch of one's life and character.

It has been, and is still, a question whether the lives of men great in intellect and in executive ability, but not eminent in moral virtues, should be fully portrayed. It is difficult to see what good can come from an exhibition of one's vices, unless out of these some of his noteworthy achievements sprang. While the biographer should not, in what he says of him, misrepresent the man, he is not bound fully to present him. The man's private life does not belong to the public, it is his own. *De mortuis nil nisi bonum*—of the dead nothing should be spoken save what is good—may carry suppression to the point of distortion; but certainly the biographer wrongs no one in drawing a veil before so much of a man's evil nature as had little or no influence in shaping his public career.

Great interest will always be felt in this department of literature. "The proper study of mankind is man," and certainly no study has greater fascination for us. The lives of others teach us invaluable lessons, and are an incentive to honest and even heroic endeavor. Biographies are of essential service to the historian, and constitute a most important part of literature.

Essays.—An **essay** is a short composition upon any subject. The subject may be of any kind whatever, one fit for treatment, and with great fulness, in any of the species of discourse described above, or one without sufficient dignity for such treatment. No other species of writing ranges over so wide and varied a field of topics—nothing less than that of all others combined—and none other allows such freedom and diversity in the handling.

In **style of thought** the essay may be dreamy and semi-poetical, and charm by its beauty, it may be simply instructive or critical, it may blaze with its brilliancy, sting with its satire, convulse with its humor, convince with its logic, inflame with its appeal and move to instant duty. The author may wander off in leisurely excursions to the right and the left, and load his pages with gleanings by the way; or, like the orator, he may keep his eye on the point he would reach, and move, with the directness of an arrow's flight, toward it.

The **style of expression** should fit the thought, and October woods are not more varied in color than this department of literature in utterance.

Essays, as the name indicates, are not ambitious works. Their subjects are specific, and the view the author allows himself to take is narrow rather than comprehensive. They are monographs, aiming each to present a single thing in a clear light. Most modern writers spend their probation in essay-writing, and no better training for larger works can be devised. Essays are usually written for the monthlies or the quarterlies, and hence are prepared for readers of scholarly tastes and some culture. If they have met with favor, they are gathered together and issued in book form, and so pass in permanent shape into our libraries.

A SCHEME FOR REVIEW.

The three Departments of Mind determining the three Divisions of Discourse.

PROSE.

ORAL.

I. Conversation—Three Things it Accomplishes.
II. Debate—Burden of Proof and Presumption.
III. Oration—Subject, Framework, Treatment, Parts.
IV. Speeches—Style and Value. Campaign and After-Dinner Speeches, and Harangues.
V. Lectures and Addresses.
VI. Pleas.
VII. Sermons.

WRITTEN.

I. Treatises.
II. Histories—Topics, Spirit, Style.
III. Books of Travel.
IV. Fiction—Purpose, Place. Allegories, Fables, and Parables.
V. Letters—Purpose and the five Parts—Heading, Introduction, Body of the Letter, Conclusion, and Superscription.
VI. Biographies. Autobiographies and Memoirs.
VII. Essays—Style of thought and of Expression.

LESSON 79.

POETRY.

Two of the three great divisions of discourse we have spoken of—oral prose, which addresses itself to the will, and leads to action; and written prose, which is mainly intended to instruct the intellect. We come now to the second division of written, and to the last of the three divisions of all, discourse—

POETRY.—Poetry is that division of discourse which is rhythmical and metrical, and is addressed to the feelings. Poetry differs from prose in three particulars (1) in its **mission**, (2) in its **style**, and (3) in its **form.**

I. **ITS MISSION.**—The **mission** of poetry is to bring sustenance to that part of our nature which lies in between the intellect and the will—that part which enjoys and which suffers, which is open to every disturbing influence and responds to every touch of impression—the feelings. Poetry, the most artistic department of literature, is near of kin, in its effects, to music and to painting. The poet is an artist, sensitive to impressions to which ordinary nerves do not tingle. His eye detects a beauty, and a meaning in things—a beauty and a meaning which escape ordinary vision. His effort is to put this meaning into a picture, in which words are his colors, bringing all parts of it into symmetry, knowing that the many, blind to what he sees, will see and appreciate what he does. The most of poetry is too ethereal in spirit to inhabit a body so gross as that of prose. Prose is masculine and matter-of-fact, the "common drudge 'tween man and man." You can harness it to the light vehicles

of conversation, you can hitch it to the lumbering trains of argument. Homely, serviceable, and built to wear, prose is a draught-horse, and will drag your heavy drays of thought from premise to conclusion. But it lacks the grace of form and of movement which you demand for your "turnouts" on the boulevard and in the park. Poetry is feminine. It takes to itself a delicacy of form, a warmth of coloring, and a richness of expression alien to prose. Poetry deals with things as October light with the objects upon which it falls, painting everything it touches in its most bewitching colors. Nothing is so insignificant that it has not a poetic side to it, and may not furnish the poet a subject for his verse, and nothing is too high for the poet's reach. His eye catches glimpses and suggestions of outward and of inward beauty; and, in the play of imagination, he works them up now into studies and now into finished pictures, which cling to the walls of our memories, and stream their gracious influences down upon our feelings in our dark hours and in all our hours, a never failing source of consolation and delight.

Of all literature, poetry has in it the least of objective purpose, the most of spontaneity. No great moral purpose, no purpose of mere instruction is consciously cherished by the poet as he writes. Some phase of outward beauty, some deed disclosing inward grace, or some glimpse of spiritual loveliness has been vouchsafed him, and he hastens to give form to his conception before it vanishes; he is concerned only that he may fitly embody in verse the sweet vision that has dawned upon him. In just the ratio that the poet aims to give instruction or to turn any wheel of reform, great or small, does he abdicate his own function and seek to usurp that of the prose-writer. Not that poetry may not teach,

may not even preach; it may and does, but it does these things, when it does them, incidentally. It cannot subordinate its own proper vocation of ministering to the feelings to any other purpose without proving false to its own mission, false to the mission of all fine art.

But no thoughtful person sets a light value upon this incidental work which all art, which poetry, its chief branch, performs upon our intellect and upon our moral nature. We are not to disparage poetry as an enlightening and as a reforming agency because it works intentionally neither upon the intellect nor upon the will. It works effectively upon both, even if incidentally—all the more effectively, as it would be easy to show, because incidentally. Besides, the intellect takes more than miller's toll of the thought poetry contains, it appropriates the whole; and the feelings, to which poetry intentionally ministers, react upon our intellectual faculties, and rouse them from any lethargy into which they may have fallen. And the feelings lie close, on the other side, to the will, which never acts save as they furnish the occasion and the motive.

II. **Its Style.**—1. **Words.**—Poetry does not confine itself to the language of conversation or of common life. It selects words for their beauty of sound and association, for their picturesqueness, for their elevation—rare words often, words that are even obsolete in prose.

2. **Arrangement.**—It uses the transposed order in a degree forbidden in conversation, unpardonable even in impassioned oratory. It condenses clauses into single epithets. "Imperfect periods are frequent; elisions are perpetual; and many of the minor words, which would be deemed essential in prose, are dispensed with."

3. **Imagery.**—Spencer says, "Metaphors, similes, hyperboles, and personifications are the poet's colors.

which he has liberty to employ almost without limit. We characterize as 'poetical' the prose which uses these appliances of language with any frequency; and condemn it as 'over-florid' or 'affected' long before they occur with the profusion allowed in verse."

Direction.—Study this extract from Lowell's "Vision of Sir Launfal," and note how these three points are illustrated:—

Within the hall are song and laughter,
The cheeks of Christmas glow red and jolly,
And sprouting is every corbel and rafter
With the lightsome green of ivy and holly;
Through the deep gulf of the chimney wide
Wallows the Yule-log's roaring tide;
The broad flame-pennons droop and flap
And belly and tug as a flag in the wind,
Like a locust shrills the imprisoned sap,
Hunted to death in its galleries blind;
And swift little troops of silent sparks,
Now pausing, now scattering away as in fear,
Go threading the soot-forest's tangled darks
Like herds of startled deer.

III. **Its Form.**—In treating of the form of poetry, we shall group all we have to say, under the three heads of **rhythm, metre, and rhyme.**

1. **Rhythm.**—**Rhythm** is that arrangement of words which allows the alternate stress and remission of the voice in reading. For each sequence of stress and remission, of strong and weak impulse, of the voice, two or three syllables are regularly required.

The **rhythm-accent** is the stroke, stress, or strong impulse of the voice which falls upon certain syllables. In English and in other modern poetry, the rhythm-accent must agree with the word-accent — must fall upon the

syllable of the word which is accented in prose. For this reason ours is called an accentual rhythm. In Latin and Greek the rhythm-accent falls upon a long syllable, a syllable whose vowel is long by nature or by position, a syllable requiring a long time for its enunciation. Hence ancient rhythm is said to be based upon quantity. It is thought that these two rhythmical systems, theirs and ours, are so unlike as to be in antagonism. But we must remember that, in the ordinary pronunciation of an English word, we dwell longer upon the accented syllable than upon one not accented; that the syllable becomes long by this detention of the voice upon it, and hence presents itself as long for the rhythm-accent. Rhythm, then, in English, even if we call it accentual, rests ultimately, as in Latin and Greek, upon time, or quantity, the syllable receiving the rhythm-accent taking long time for its enunciation, the unaccented syllable or syllables short time. And what if it should turn out, as our greatest American philologist, Prof. Hadley, virtually claims, that, in their ordinary speech, the Greeks did not pronounce the accented syllable with any or, if any, with any striking increase of force! It is inconceivable that, in reciting his poetry, the Greek or Roman should give both rhythmic-stress and word-stress when these did not fall upon the same syllable; and it is also inconceivable that he should neglect the word-stress, in the recitation, if, in ordinary speech, it was as marked in his language as in ours. In the one case there would be no proportion, no music, in the verse thus read; in the other, the word, robbed of its customary strong accent, would not be recognized by the hearer. We conclude, then, that as with us, the rhythm-accent, falling upon the syllable having the word-accent, is in harmony with it, so in the Greek, the word-accent not being distinguished by

marked stress of voice, the rhythm-accent could not noticeably clash with it, and that, therefore, between the ancient rhythmical system and our own, the alleged antagonism, or radical difference, is imaginary.

It is to be noted that this alternation of long syllables with short or of short with long and the accompanying variety of force and volume of voice in the reading of poetry give it, in part, its musical quality, and make it so delightful to the ear.

A **foot** is the combination of two or three syllables which requires this compound movement of the voice in the reading. Any syllable of the foot may receive the rhythm-accent. A **trochee**, ⏑́ ⏑, is a dissyllabic foot accented on the first syllable; an **iambus**, ⏑ ⏑́, is a dissyllabic foot accented on the second syllable; a **dactyl**, ⏑́ ⏑ ⏑, is a trisyllabic foot accented on the first syllable; an **amphibrach**, ⏑ ⏑́ ⏑, is a trisyllabic foot accented on the second syllable; and an **anapæst**, ⏑ ⏑ ⏑́, is a trisyllabic foot accented on the third syllable. **Verse** is poetry, and **a verse** is a single line of poetry.

Verses with trochaic feet:—

Óthĕr | ā́rms măy | prḗss thĕe

Dḗarĕr | fríends că | rḗss thĕe.

Verses with iambic feet:—

Hĭs bṓṓks | wĕre rí | vĕrs, wṓṓds | ănd skíes,

Thĕ mḗā́d | ŏw ā́nd | thĕ mṓṓr.

Verses with dactyllic feet:—

Flā́shed ăll thĕir | sā́brĕs băre,

Flā́shed ăs thĕy | tū́rned ĭn ăir,

Sā́brĭng thĕ | gū́nnĕrs thĕre.

Verses with amphibrachic feet:—

Thĕ wā́tĕrs | ăre flā́shĭng,
Thĕ whī́te hăil | ĭs dā́shĭng,
Thĕ lī́ghtnĭngs | ăre glā́ncĭng,
Thĕ hṓar-sprāy | ĭs dā́ncĭng.

Verses with anapæstic feet:—

Thĕ vŏlcā́ | nŏes ăre dī́m | ănd thĕ stā́rs | rĕel ănd swī́m
Whĕn thĕ whī́rl | wĭnds mў bā́n | nĕr ŭnfū́rl.

A **stanza** is a group of two, three, four, or more verses separated from other verses on the page. A **poem** is a collection of verses, grouped into stanzas or not, written on some one topic. **Scansion** is the reading of poetry so as to mark the rhythm.

It must not be supposed that all the feet of a poem, a stanza, or even of a single verse, are necessarily of the same kind. It is not always easy for the poet to compose a succession of such verses; it would be tiresome to the ear to listen to lines so monotonous in their structure. A succession of verses so constructed would be rare; witness, for example, pp. 240–2 of this book. The kind of foot beginning the poem should continue till the tongue and ear have caught the prevailing rhythm, then here and there other feet may be substituted for it. The substitutions should not be so frequent as to lead one to doubt what the prevailing rhythm is meant to be.

Substituted Feet.—If a foot accented on the last syllable, an iambus or an anapæst, cannot, without a pause after it, be followed by a foot accented on the first syllable, a trochee or a dactyl, because this would bring two

accented syllables together: and if, as Abbott and Seeley assert, three clearly pronounced unaccented syllables cannot stand together, and so an anapæst cannot follow a trochee; an iambus or an amphibrach or an anapæst cannot follow a dactyl; and an anapæst cannot follow an amphibrach; then the substitutions will be somewhat limited. In a trochaic verse, an iambus may be substituted for the last trochee, and a dactyl or an amphibrach for any trochee, represented thus: ⏑ –, – ⏑; ⏑ –, ⏑ ⏑ – or ⏑ ⏑ –, ⏑ –; ⏑ –, – ⏑ ⏑ or – ⏑ –, ⏑ –. In an iambic verse, a trochee may be substituted for the first iambus, and an amphibrach or an anapæst for any iambus, represented thus: ⏑ –, – ⏑; – ⏑, – ⏑ ⏑ or – ⏑ –, – ⏑; – ⏑; – ⏑, – – ⏑ or – – ⏑, – ⏑. In a dactyllic verse, an amphibrach may be substituted for the first dactyl and a trochee for any dactyl, represented thus: – ⏑ –, ⏑ – –; ⏑ – –, ⏑ – or ⏑ –, ⏑ – –. In an amphibrachic verse, an anapæst may be substituted for the first amphibrach, a trochee or an iambus for any amphibrach, or a dactyl for the *last*, represented thus: – – ⏑, – ⏑ –; – ⏑ –, ⏑ – or ⏑ –, – ⏑ –; – ⏑ –, – ⏑ or – ⏑, – ⏑ –; – ⏑ –, ⏑ – –. In an anapæstic verse, an iambus may be substituted for any anapæst, or an amphibrach for the *last*, represented thus: – – ⏑, – ⏑ or – ⏑, – – ⏑; – – ⏑, – ⏑ –. These are the possible substitutions of feet, if we do *not* allow the claim that a foot accented on the last syllable may be followed by a foot accented on the first; and if we *do* allow the claim made by Abbott and Seeley.

Poetry is full of these substitutions.

But we have purposely passed by the **monosyllabic foot.** It is found at the beginning of a verse, in the middle, at the end, and now and then a whole verse is made up of such feet. These words in Italics illustrate its use:—

1. *Tŏll, tŏll, tŏll,*

   Thŏu bĕll | bў bĭl | lŏws swŭng.

2. Hĭghĕr, | hĭghĕr | wĭll wĕ | *climb*

   Úp thĕ | mŏŭnt ŏf | glŏrў.

3. *Strike* | fŏr yoŭr ăl | tărs ănd | yoŭr fires.

4. Bŭrў thĕ | *Grĕat Dŭke.*

Direction.—Scan these verses so as to illustrate all the substitutions described above:—

1. Half a league, half a league,
   Half a league onward.
2. Erin, my country, though sad and forsaken.
3. And again to the child I whispered.
4. Lesbia hath a beaming eye.
5. Then far below in the peaceful sea.
6. Then with eyes that saw not I kissed her.
7. Never, never, believe me,
   Never, never, alone.
8. He looks to the beacon that looms from the reef.
9. But rapture and beauty they cannot recall.
10. And worth a thousand! Indeed it is.
11. Think of your woods and orchards without birds.
12. That dandelions are blossoming near.

LESSON 80.

SCANSION.

1. As I look from the isle, o'er its billows of green
   To the billows of foam-crested blue,
   Yon bark, that afar in the distance is seen,
   Half dreaming, my eyes will pursue:

Now dark in the shadow, she scatters the spray,
As the chaff in the stroke of the flail;
Now white as the sea-gull, she flies on her way,
The sun gleaming bright on her sail.

General Remarks.—The prevailing foot above is the anapæst. Only the first foot in each of the verses 3, 4, 5, 7, and 8 varies from this, is an iambus. Each iambus is made, in the scansion, to have the same time as an anapæst. In pronouncing *Yon*, *Half*, *Now*, etc., we dwell as long upon each as upon the two unaccented feet of any anapæst. Let us say *generally* that, in scansion, any substituted foot has the same time as the foot for which it is substituted. In this way are preserved, what should never be violated, the equal times of the feet in a line, or verse. Upon this depend the proportion, the music, the beauty of rhythm, depends the rhythm itself. This applies to the monosyllabic foot as well as to the others—*it* must have the time of the foot whose place it takes.

Notice that, though the rhythm-accent must fall upon the syllable having the word-accent, it need not fall upon every such syllable. *Gleam* in *gleaming*, verse 8, has a word-accent, but in the scansion has no rhythm-accent.

You will see hereafter that upon a long word more than a single rhythm-accent may fall.

Notice, too, that the unimportant words, those which, in expressing the sense, we should touch lightly in reading, are the ones upon which the rhythm-accent seldom falls. This is as it should be. Rhythm should not disguise the thought by conflicting with the lights and shades of emphasis through which the reader reveals to the hearer the relative importance of the ideas. Yet unemphatic words do sometimes take the rhythm-accent as in these lines:—

1. Vice is a monster *of* so frightful mien
   As *to* be hated needs but *to* be seen.
2. Worth makes the man and want of *it* the fellow.

Of the **amphibrach** it is proper to say that it is disallowed by many critics, and some who allow it admit that, perhaps, it is not required in English poetry. By making the first foot of an amphibrachic line an iambus, the remaining feet are converted into anapæsts, with an extra unaccented syllable at the close. But there is no reason why the first and the last syllable of a trisyllabic foot should monopolize the accent. It is certain that the use of the amphibrach in scansion prevents many irregularities, and often makes the line more musical. The rhythmical flow of example 9, Lesson 79, seems more delightful if we regard the verse as amphibrachic, with an iambus at the close, than it would be if we scanned it as anapæstic with an iambus at the beginning. Perhaps the same might be claimed of the five verses we have noticed in the extract at the head of this Lesson.

The **iambus** seems to be the commonest foot in English poetry.

There being two hastily uttered syllables in each **trisyllabic foot**, it will be seen that this foot gives a **light tripping movement** to the verse, and affords great relief to the ear when occasionally substituted for the dissyllabic foot.

The **cæsura**, a pause, or rest, for the voice, so much used in ancient poetry with verses of six feet each, occurring at the end of a word and usually between the syllables of the third foot, is found in English poetry also, especially where the verse is very long. It serves to break the lines into parts as in these :—

You must wake and call me early, | call me early, mother dear;
To-morrow'll be the happiest time | of all the glad New-Year;
Of all the glad New-Year, mother, | the maddest, merriest day;
For I'm to be Queen o' the May, mother, | I'm to be Queen o' the May.

It may be found in verse of fewer feet, but it would be difficult to show that we often observe it in verses of ordinary length. Abbott and Seeley show that in the middle of the third foot in each of these lines:—

Eternal sun*shine of* the spotless mind,
Each prayer accept*ed ana* each wish resigned,

there occurs a cæsura—in each verse the voice pausing for a rest at the end of a word which breaks the foot into two equal parts. Lowell says that the cæsura has no place in accentual rhythm.

Elision, or slurring, is the running of two syllables into one by the dropping of one or more letters. This may sometimes be necessary in English verse, but some of our best critics claim that in all cases it can be avoided by supposing that, where it seems to be needed, the poet substituted a trisyllabic foot for a dissyllabic. In the verse,

The illumined pages of his Doom's-Day book,

we must run *The* and *il* of the first foot together, if we would preserve the iambic foot throughout. But, if we call the first foot an anapæst, there is no need of elision.

Direction.—Scan these extracts, name the prevalent foot in each, and the feet that are substituted :—

1. Queen and huntress, chaste and fair,
Now the sun is laid to sleep,
Seated in thy silver chair
State in wonted manner keep,

Hesperus entreats thy light,
Goddess, excellently bright.

Earth, let not thy envious shade
Dare itself to interpose.
Cynthia's shining orb was made
Heaven to clear, when day did close.
Bless us, then, with wished sight,
Goddess, excellently bright.

Lay thy bow of pearl apart,
And thy crystal-gleaming quiver:
Give unto the flying hart
Space to breathe, how short soever,—
Thou that mak'st a day of night,
Goddess, excellently bright.

BEN JONSON

2. Is this a time to be cloudy and sad,
When our Mother Nature laughs around,
When even the deep blue heavens look glad,
And gladness breathes from the blossoming ground?

There are notes of joy from the hang-bird and wren,
And the gossip of swallows through all the sky;
The ground-squirrel gayly chirps by his den,
And the wilding bee hums merrily by.

The clouds are at play in the azure space,
And their shadows at play on the bright green vale;
And here they stretch to the frolic chase,
And there they roll on the easy gale.

There's a dance of leaves in that aspen bower,
There's a titter of winds in that beechen tree,
There's a smile on the fruit, and a smile on the flower,
And a laugh from the brook that runs to the sea.

And look at the broad-faced sun, how he smiles
On the dewy earth that smiles in his ray,
On the leaping waters and gay young isles!
Ay, look, and he'll smile thy gloom away.

BRYANT.

3. Break, break, break,
On thy cold, gray stones, O sea!
And I would that my tongue could utter
The thoughts that arise in me.

Oh, well for the fisherman's boy
That he shouts with his sister at play!
Oh, well for the sailor lad
That he sings in his boat on the bay!

And the stately ships go on
To their haven under the hill;
But oh for the touch of a vanished hand,
And the sound of a voice that is still!

Break, break, break,
At the foot of thy crags, O sea!
But the tender grace of a day that is dead
Will never come back to me.

TENNYSON.

4. Listen, my boy, and hear all about it—
I don't know what I could do without it;
I've owned one now for more than a year,
And like it so well I call it "my dear";
'Tis the cleverest thing that ever was seen,
This wonderful family sewing-machine.

It's none of your angular Wheeler things,
With steel-shod beak and cast-iron wings;
Its work would bother a hundred of his,
And worth a thousand! Indeed it is;

And has a way—you needn't stare—
Of combing and braiding its own back hair.

. . . . . .

Mine is one of the kind to love,
And wear a shawl and a soft kid glove;
None of your patent machines for me,
Unless Dame Nature is the patentee;
I like the sort that can laugh and talk,
And take my arm for an evening walk.

One that can love, and will not flirt,
And make a pudding, as well as a shirt;
Ready to give the sagest advice,
Or do up your collars and things so nice.
What do you think of my machine?
Is it not the best that ever was seen?

ANON.

5. But long upon Araby's sunny green highlands,
Shall maids and their lovers remember the doom
Of her who lies sleeping among the Pearl Islands,
With nought but the sea-star to light up her tomb.

And still when the merry date-season is burning,
And calls to the palm-groves the young and the old,
The happiest there, from the pastime returning
At sunset, will weep when thy story is told.

Around thee shall glisten the loveliest amber
That ever the sorrowing sea-bird has wept;
With many a shell, in whose hollow-wreathed chamber
We, Peris of ocean, by moonlight have slept.

We'll dive where the gardens of coral lie darkling,
And plant all the rosiest stems at thy head;
We'll seek where the sands of the Caspian are sparkling,
And gather their gold to strew over thy bed.

MOORE.

6. Say, shall we yield Him, in costly devotion,
Odors of Edom and offerings divine?
Gems of the mountains and pearls of the ocean?
Myrrh from the forest or gold from the mine?

Vainly we offer such ample oblation;
Vainly with gifts would his favor secure:
Richer by far is the heart's adoration,
Dearer to God are the prayers of the poor.

Brightest and best of the sons of the morning,
Dawn on our darkness, and lend us thine aid.
Star of the East, the horizon adorning,
Guide where our infant Redeemer is laid.

BISHOP HEBER.

7. Drunk and senseless in his place,
Prone and sprawling on his face,
More like brute than any man,
Alive or dead,
By his great pump out of gear,
Lay the peon engineer,
Waking only just to hear
Overhead
Angry tones that called his name.
Oaths and cries of bitter blame,—
Woke to hear all this, and waking, turned and fled.

"To the man who'll bring to me,"
Cried Intendant Harry Lee,—
Harry Lee, the English foreman of the mine,—
"Bring the sot, alive or dead,
I will give to him," he said,
"Fifteen hundred *pesos* down,
Just to set the rascal's crown
Underneath this heel of mine;

Since but death
Deserves the man whose deed,
Be it vice or want of heed,
Stops the pumps that give us breath,—
Stops the pumps that suck the death
From the poisoned lower levels of the mine."

BRET HARTE.

8. Do you ne'er think what wondrous beings these?
Do you ne'er think who made them, and who taught
The dialect they speak, where melodies
Alone are the interpreters of thought?
Whose household words are songs in many keys,
Sweeter than instrument of man e'er caught.
Whose habitations in the tree-tops even
Are half-way houses on the road to heaven.

Think, every morning when the sun peeps through
The dim, leaf-latticed windows of the grove,
How jubilant the happy birds renew
Their old, melodious madrigals of love!
And when you think of this, remember, too,
'Tis always morning somewhere, and above
The awakening continents, from shore to shore,
Somewhere the birds are singing evermore.

Think of your woods and orchards without birds!
Of empty nests that cling to boughs and beams,
As in an idiot's brain remembered words
Hang empty 'mid the cobwebs of his dreams!
Will bleat of flocks or bellowing of herds
Make up for the lost music, when your teams
Drag home the stingy harvest, and no more
The feathered gleaners follow to your door?

. . . . . .

And so the dreadful massacre began;
O'er fields and orchards and o'er woodland crests,
The ceaseless fusillade of terror ran.
Dead fell the birds, with blood-stains on their breasts,

Or wounded crept away from sight of man,
  While the young died of famine in their nests;
A slaughter to be told in groans, not words,
The very St. Bartholomew of Birds!

. . . . . .

That year in Killingworth the Autumn came
  Without the light of his majestic look,
The wonder of the falling tongues of flame,
  The illumined pages of his Doom's-Day book.
A few lost leaves blushed crimson with their shame,
  And drowned themselves despairing in the brook,
While the wild wind went moaning everywhere,
Lamenting the dead children of the air.

LONGFELLOW.

LESSON 81.

METRE AND RHYME.

Under the general head of the *form of poetry*, we have spoken, and at some length, of *rhythm*. We pass now to a closely related branch of the same subject—

2. **METRE.**—**Metre** is the quality of a poem determined by the number of feet in a regular verse. The number of feet which the verses regularly have determining the metre of the poem, metre should not be confounded, as it so often is, with rhythm. Rhythm concerns itself with the arrangement of syllables into feet, and it is the regular recurrence of the accent which divides the line into these syllabic combinations. It is the number of feet in each line or, if this is not constant, in the prevailing line, which constitutes the metre of a poem. You have already seen, and will again see, that the number of feet in the verses of a poem is not always the

same. But the variations from the standard number must occur with regularity. Poetry to be poetry must be rhythmical, but not all poetry has been metrical. Anglo-Saxon poetry was not always—verses not having each the same number of feet occur in an A. S. poem, and not always in fixed and regular sequence, or order of succession. Rhythm, then, is more vital to poetry than is metre. Even a prose sentence, as we saw in Lesson 72, might be rhythmical, might demand of the reader at least a single swell and sinking of the voice, but prose could hardly be metrical. Metre, the regular succession of poetical feet, falls in like rhythm with our craving for proportion, modulation, regularity, and is in keeping with the spirit and mission of poetry.

The metre of a verse consisting of two feet is called **dimeter**; of one of three feet **trimeter**; of four feet **tetrameter**; of five feet **pentameter**; of six feet **hexameter.** A line of one foot, if such there be, is called **monometer.** These words are simply names of the number of feet in a line. The metre of a poem will be that of its standard verse.

Direction.—Name the metre of each extract in the preceding Lesson. If there are verses which do not have the standard metre of the extract, name theirs.

Metre of Psalms and Hymns. — Certain religious poems, called psalms and hymns and set to music, are written in metres with peculiar names. A psalm or hymn in **long metre,** marked **L. M.**, is made up of four-line stanzas, each line tetrameter, as this:—

O Lord divine, that stooped to share
Our sharpest pang, our bitterest tear,
On thee we cast each earthborn care,
We smile at pain while thou art near.

Though long the weary way we tread,
And sorrow crown each lingering year,
No paths we shun, no darkness dread,
Our hearts still whispering, Thou art near.

A psalm or hymn in **common metre**, marked **C. M.**, consists of four-line stanzas, the first and third line tetrameter, and the second and fourth trimeter, as this:—

No mortal can with him compare
Among the sons of men;
Fairer is he than all the fair
That fill the heavenly train.

A psalm or hymn in **short metre**, marked **S. M.**, consists of four-line stanzas, the third line tetrameter, and the first, second, and fourth trimeter, as this:—

Stand up and bless the Lord,
Ye people of his choice;
Stand up and bless the Lord your God
With heart and soul and voice.

A hymn in **hallelujah metre**, marked **H. M.**, consists of eight-line stanzas (the last four sometimes written as two), the first, second, third, and fourth trimeter, and the remaining four dimeter, as this:—

The warbling notes pursue,
And louder anthems raise,
While mortals sing with you
Their own Redeemer's praise;
And thou, my heart,
With equal flame
And joy the same
Perform thy part.

A hymn in **long particular metre**, marked **L. P. M.**, consists of six-line stanzas, all tetrameter, as this:—

Judges, who rule the world by laws,
Will ye despise the righteous cause,
When the oppressed before you stands?
Dare ye condemn the righteous poor,
And let rich sinners go secure,
While gold and greatness bribe your hands?

Other hymns, marked **4's** or **8's** or **6's** or **8's** and **7's**, etc., etc., are found in our books. These numerals mark the number of syllables in a verse.

Rhythm and metre, two of the three elements which determine the form of poetry, have been examined and illustrated. We come now to the third and last element, which is not necessary but accidental.

3. **Rhyme.**—**Rhyme** is the accordance in sound of the final syllables of verses. A **couplet** is the two verses which rhyme with each other. The rhyming syllables must not be completely identical in sound but only similar—identical from the accented vowel to the end, as in this couplet:—

A man he was to all the country d*ear*
And passing rich with forty pounds a y*ear*.

If the final foct in each verse of the couplet is accented on the last syllable but one,—is a trochee or an amphibrach—the syllables next to the last must rhyme, the last syllables, in this case, being identical. Such rhymes, called **double rhymes**, are illustrated in the first and third verses below:—

But the young, young children, O my br*others*,
Do you ask them why they stand
Weeping sore before the bosoms of their m*others*
In our happy father-land?

If the final foot in each verse of the couplet is a dactyl, the last syllable but two in one verse is that which must rhyme with the corresponding syllable in the other. Such rhymes, called **triple rhymes**, are illustrated in the first and third verses below:—

Take her up *tenderly*,
Lift her with care,
Fashioned so s*lenderly*,
Young and so fair.

LINE-RHYME is the agreement in sound between the final letters of two words or of two syllables of words in the same verse, as in these lines which we borrow from Marsh:—

1. Her loo*k* was li*ke* the morning star.
2. Here in fro*nt* you can see the very di*nt* of the bullet.
3. Long at the wi*nd*ow he stood, and wistfully gazed on the la*nd*scape.

These verses from Poe, Marsh would say, do not contain line-rhymes, since at *beams* and *rise* the first and third lines might be broken, each into two, and then the rhyme would be terminal, or ordinary, rhyme:—

For the moon never *beams*, without bringing me *dreams*
Of the beautiful Annabel Lee;
And the stars never *rise*, but I feel the bright *eyes*
Of the beautiful Annabel Lee.

ALLITERATION, the repetition of the same letter or letters at the beginning of words, is also found in poetry, as in these verses:—

1. There *l*ived in *L*ombardy, as authors wr*i*te,
In dayës old a *w*ise and *w*orthy Knight.
2. And *r*ivulets, *r*ejoicing, *r*ush and leap.
3. He rushed into the *f*ield, and *f*oremost *f*ighting, *f*ell,
4. *St*eady, *str*aightforward, and *str*ong, with irresistible logic.

Rhyme proper, or terminal rhyme, line-rhyme and alliteration are all repetitions of similar sounds. They are agreeable to the ear in poetry. They accord with the other appliances by which the form of poetry is fitted to the spirit, and deepen the effect upon the feelings.

Direction.—Point out all illustrations of these in the preceding Lesson.

Rhyme in English is more difficult than it is in languages highly inflected, and abounding in common terminations. It has been estimated that casting out the English words incapable of rhyme, the ratio of those which have rhymes to the total number of rhyming endings is as three to one; or, to turn it about, the number of different rhymes in English to the words having them is as one to three. This is very much less than in many other modern languages. This poverty in rhyme in English accounts for many inexact rhymes—some of which may be seen in the extracts of the preceding Lesson—and for the introduction and wide adoption, especially in long poems, of blank-verse.

Blank-Verse is verse without rhyme. Here are a few lines in it:—

But, looking deep, he saw
The thorns which grow upon this rose of life:
How the swart peasant sweated for his wage,
Toiling for leave to live; and how he urged
The great-eyed oxen through the flaming hours,
Goading their velvet flanks: then marked he, too,
How lizard fed on ant, and snake on him,
And kite on both; and how the fish-hawk robbed
The fish-tiger of that which it had seized;
The shrike chasing the bulbul, which did chase
The jewelled butterflies; till everywhere

Each slew a slayer and in turn was slain,
Life living upon death. So the fair show
Veiled one vast, savage, grim conspiracy
Of mutual murder, from the worm to man,
Who himself kills his fellow; seeing which—
The hungry ploughman and his laboring kine,
Their dewlaps blistered with the bitter yoke,
The rage to live which makes all living strife—
The Prince Siddârtha sighed.

Direction.—Scan the poetry of this Lesson.

LESSON 82.

WRITTEN DISCOURSE—POETRY, KINDS OF.

DIDACTIC POETRY.—**Didactic poetry** is that which aims to teach. But to call that which directly aims to teach, poetry, is to be guilty of a misnomer. In so far as poetry aims directly at instruction, it usurps, as has been said, the function of prose. Prose is free from all the artifices and all the restraints of poetry—rhythm, metre, rhyme—those peculiarities of poetry which solicit our thoughts from the subject-matter, and fix them attentively upon the expression of it. That poetry, then, which essays to teach, "defeats its strong intent," the charm and fascination of the form withdrawing us from the instruction conveyed; the instruction, if attended to, luring us away from the beauty of the expression. While, therefore, we call such compositions poetry, didactic poetry, we do it under protest, compelled to name that poetry which is poetic in form even if not in spirit.

Satirical Poetry.—**Satirical poetry** is that which lashes the vices and follies of men. Its aim is destructive, its spirit often malevolent; there is little of sweetness in it, the feelings which engender it and those to which it ministers are not the most healthful and humane. When the relations of poets to poets and to critics were less friendly or even courteous than they are now, poetry of this kind, in poems of great length, abounded. But since Addison's day, when English prose first overtook poetry and commenced running abreast with it, satire, as well as instruction, has sought expression through prose; and both satirical and didactic poetry have lost favor, and are not now cultivated as they were. The great satires of Dryden and of Pope did much, Thackeray thinks, to bring the profession of literature into contempt.

Lyric Poetry.—**Lyric poetry** is that which is written to be sung. The range of its topics is wide, but the range of feelings which inspire it and which it inspires is narrow; within this realm, however, its reign is supreme. Lyric poetry may be divided into **sacred** and **secular.** Hymns and psalms, expressing our feelings toward God, constitute the one; songs relating to battle, to patriotism, to party, and to sociality, and odes, elegies, and sonnets form the bulk of the other. The ode, a poem longer than an ordinary song and full of lofty passion; the elegy, also a long poem whose burden is regret for the dead; and the sonnet, a poem of fourteen lines, cannot always be called lyric now, if we rigidly restrict *lyric* to poetry which is sung.

Prof. Hadley says, "The poetry of our day has been almost exclusively lyrical; our poets have, to a singular extent, been song-writers." And he accounts for this by adding, "Moving hotly and hurriedly in the career of politics, or swallowed up in business, or prosecuting

science with a zeal never before paralleled, we have found no time for lengthened poems."

The influence of lyric poetry is well expressed in that oft-quoted sentence of Sir Andrew Fletcher's, "If a man were permitted to make all the ballads of a nation, he need not care who should make its laws." For out of the very songs that we sing there steals an influence that enters into us, and does much to direct our conduct and shape our character, almost rendering needless the powerful restraints of law.

Pastoral Poetry.—Pastoral poetry is that which deals with the objects of external nature. It finds its topics in the greenness and freshness of verdure, in the life and growth of spring; in the sunrise and sunset, the sunshine and rain of summer; the yellow harvests, the rich coloring of the woods, the dreamy Indian summer days, and the gradual decadence of nature's growths in autumn; and in the winds, the falling snow, the bracing out-door sports of winter. Flower and leaf and bird and insect, the scenery of mountain and valley and rivers and lakes and clouds, rural life in all its changes, nature in all her moods—these not as matter for mere description or for science, but as objects of beauty—these, seen by the eye of a Bryant, or by the keener eye of a Wordsworth—these are the subjects of pastoral poetry. No poetry is better understood or appreciated, and none is more popular. Poems of this kind, short, and endlessly varied in subject and in form, abound, and constitute a most entertaining and valuable part of poetic literature.

Epic Poetry.—Epic poetry is that which deals with the life and adventures of some real or mythic personage, called a hero. An epic poem is usually long—too long to be read at a single sitting. Intense feeling, such

as poetry arouses, is in its nature exhausting, and in duration is, and must be, brief—"Violent delights have violent ends, and in their triumph die." The opinion of Poe that such a composition as "Paradise Lost" is not so truly a poem as a series of poems, seems to be gaining acceptance. Such sustained efforts are now rare in English, though not wholly of the past. We must take this statement of Hadley's, made in 1849, with some grains of allowance: "As for great constructive poems, vast systems of narrative, meditation, and description, built up in the deeps of an ideal world, they have well-nigh disappeared. In America, where the influences that oppose their construction are the strongest, we have nothing of the kind. The occasional attempts which we have seen in epic and dramatic composition have been generally unsuccessful. Yet this has been almost equally the case in England."

An epic poem affords room for a vast variety of topics and of treatment, and demands of the poet a higher grade and a wider range of powers than are common. A great epic is the work of genius toiling it may be for years. It "does not need repeat," but insures at once the author's immortality.

The heroic measure, the pentameter, is the metre generally used in the English epic. The poem is written in blank-verse rather than in rhyme.

A few great epics can be found in our inheritance of English literature.

Dramatic Poetry.—**Dramatic poetry** is poetry written to be acted. Dramatic poetry exists in the form called plays. These are written in a style which fits them for stage representation. There is in them little that is commonplace; everything is positive and pronounced; the pas-

sion is strong, often tumultuous, the thought is vigorous, the incidents exciting.

The divisions of dramatic poetry commonly made are **comedy** and **tragedy**. Comedy is light and humorous, abounding in ludicrous action and incident. There is often a dash of satire in the wit, but its main purpose is to amuse. Tragedy is earnest and serious, deals often with great men and lofty actions—with those actions which lead to calamitous and even fatal issues. But comedy and tragedy are found side by side in some of the greatest dramas, as they are in real life.

The human element is the prevailing one in dramatic poetry. Such poetry brings people of all grades of station, culture, and character upon the stage, there to act and talk as real men in their circumstances would do. It is by what they do and say, and by this alone, that they exhibit what manner of men and women they are. The great work of the dramatist is impersonation —the embodying and the revelation of character. This kind of poetry is in verse what fiction is in prose; indeed, plays not written in verse belong to that division of prose called fiction.

History furnishes a favorite field for the dramatist. The real personages of the past or of the present, as the poet conceives them, are placed upon the stage before us, and are made to live over again some portion of their lives. In doing this and in uttering what the dramatist puts into their mouths, they stand out in the play more distinct and often truer to life than they do on the pages of history. Mark Antony, Julius Cæsar, Coriolanus, and Cleopatra are better revealed in the dramas of Shakespeare than they are in "Plutarch's Lives."

But the triumphs of dramatic art are better seen, per-

haps, in its purely fictitious personages, representations of classes of men or women in real life. In the creation of these, all the poet's knowledge of human nature in its broad features and in the delicate shades of character by which men differ, one from another, is brought into use. His ability to construct a plot and to invent opportunities for the development of his characters—each made to influence others and their material surroundings to influence all—has widest scope and is put to the severest test. There is room here for profound insight, for imagination of high order, and for the most varied exercise of artistic skill. Without intending it as his main purpose, the poet makes a deep impression upon the intellect of the spectator or reader, and so becomes a teacher.

In dramatic poetry, the poet keeps himself behind the scenes and out of sight. His choices and his personality are not disclosed. The excellence of the play depends, in large part, on the poet's fidelity to nature, on his bringing into active exercise the proper agencies, and those only, and in allowing these to work out their natural issue without help or hindrance from him.

Into dramatic poetry, description and narrative are freely introduced. There may be great variety of incident, but there must be unity of action, each part helping on every other, and all contributing to one result.

Rhyme may occasionally alternate with blank-verse, and prose may be put into the mouths of some of the characters, especially the more common,—even into the mouths of the greater characters in their more common moods.

Concluding Remarks upon Poetry. — In his great paper upon Milton, Macaulay says, "As civilization advances, poetry almost necessarily declines." The truth of this assertion seems open to question. In its highest

essentials, civilization had advanced in the two thousand years between Æschylus and Shakespeare, but surely dramatic poetry, as represented by these two, did not decline in the interval. The lyric poetry of Burns is not inferior to that of Anacreon, nor the great epic of Milton to that of Dante or that of Virgil. In all that goes to the making of the highest and the best poetry, the manhood of the race is, and must be, richer than its infancy. He would not be rash who should affirm that in sensibility to the charms of rural scenery and landscape beauty, as well as in the ethereal perception of the graces of character, our own Chaucer,—and we have advanced in the five hundred years since his day—living in the autumn of the race, is superior to Homer living in its spring-time. It is certain that poetry is more needed now than ever before, and may we not rejoice in the belief that it is more widely read and better appreciated now than ever before? If here, as elsewhere, the demand creates a supply, we need not be apprehensive of the future of poetry. It has this added felicity that, as knowledge accumulates, material for poetry accumulates. Every truth which brings any incitement to the intellect has a poetic side to it, and can furnish the poet a suggestion which may be worked into the background of his picture, or even stand in the foreground as the subject of it.

But whatever may be the future of poetry, we may comfort ourselves with the thought that there is enough and more than enough for all our needs, though another line of poetry should never be written. From the beginning, poetry has attracted to itself the great writers of every age and tongue. The best thought of the world, alive and aglow with the best feelings that spring up from the depths of the heart, has gone into it as its

warp and its woof. These rich coinages of the imagination, instinct with passion, the great masters have incarnated in language, felicitous and mellifluous, gemmed with imagery, musical with the melody of rhythm—fit body for the indwelling soul,—and on the shelves of all our libraries stand these productions possessing a power to charm which is denied to the paintings of Raphael or the statues of Phidias.

And this inheritance of ours never wastes. Poetry, ministering to that part of us which never changes, does not grow old and unserviceable. What satisfies our æsthetic nature completely will continue to satisfy it—we can no more outgrow it than our lungs can outgrow air. Poetry is immortal. Its immortality it does not share with the bald facts and truths of science, this does not belong even to the thought which is the staple of poetry. The feeling, the sentiment, which floods the thought is what preserves it—this is the spices and the aloes that embalm it, the amber which envelops it, and keeps it forever from decay. Nay, poetry, which haunts the memory as prose never does, and, bidden or unbidden, is ever coming down out of it into consciousness, and singing itself on our tongues, is not only a "joy forever," but is forever becoming more and more a joy. For poems grow, grow richer and better by use; and this not by what they lose but by what they gain, for out of us there goes, at every reading of them, something which enters into them, and sweetens them as sunbeams sweeten grapes. Not only do their words grow into place and grow together, from frequent repetition of them, but, little by little, poems fill their pores and color through and through with the emotions which they awaken in us, and which pass out of us and enter into

them until they become redolent, and exhale a fragrance which makes their very atmosphere aromatic.

Let us substitute *Read* for *Not* in a stanza of Longfellow's, and conclude these remarks by quoting

"[Read] from the grand old masters,
[Read] from the bards sublime,
Whose distant footsteps echo
Through the corridors of time;

Read from some humbler poet
Whose songs gushed from his heart,
As showers from the clouds of summer
Or tears from the eyelids start;—

And the night shall be filled with music,
And the cares that infest the day
Shall fold their tents, like the Arabs,
And as silently steal away."

A SCHEME FOR REVIEW.

POETRY.

Poetry—Definition. Differs from ordinary Prose in three things:—

- **I. MISSION.** Primary Mission to the Feelings. Secondary to the Intellect and to the Will.
- **II. STYLE.**
  1. Words.
  2. Arrangement.
  3. Imagery.
- **III. FORM.**
  - 1. **Rhythm.** Definition. A Foot. Two Dissyllabic Feet. Three Trisyllabic Feet. Monosyllabic Foot. A Verse. A Stanza. A Poem. The Cæsura. Elision. Scansion.
  - 2. **Metre.** Definition. Metre in ordinary Poetry. Metre in Poetry set to Music.
  - 3. **Rhyme.** Definition. Double and Triple Rhyme. Line-Rhyme. Alliteration. A Couplet. Blank-Verse.
- **KINDS OF POETRY.**
  - I. Didactic Poetry.
  - II. Satirical Poetry.
  - III. Lyric poetry. 1. Sacred. 2. Secular.
  - IV. Pastoral Poetry.
  - V. Epic Poetry.
  - VI. Dramatic Poetry. 1. Comedy. 2. Tragedy.

Concluding Remarks upon Poetry.

LESSON 83.

EXTRACTS FOR THE STUDY OF POETRY.

Direction.—Classify these extracts, scan them, give their metre, and note their beauty of thought, words, and imagery:—

1. A brook came stealing from the ground;
You scarcely saw its silvery gleam
Among the herbs that hung around
The borders of that winding stream,—
A pretty stream, a placid stream,
A softly gliding, bashful stream.

A breeze came wandering from the sky,
Light as the whispers of a dream;
He put the o'erhanging grasses by,
And gayly stooped to kiss the stream,—
The pretty stream, the flattered stream,
The shy, yet unreluctant stream.

The water, as the wind passed o'er,
Shot upward many a glancing beam,
Dimpled and quivered more and more,
And tripped along a livelier stream,—
The flattered stream, the simpering stream,
The fond, delighted, silly stream.

Away the airy wanderer flew
To where the fields with blossoms teem,
To sparkling springs and rivers blue,
And left alone that little stream,—
The flattered stream, the cheated stream,
The sad, forsaken, lonely stream.

That careless wind no more came back;
He wanders yet the fields, I deem;
But on its melancholy track
Complaining went that little stream,—
The cheated stream, the hopeless stream,
The ever murmuring, moaning stream.

BRYANT.

2. DUKE. Now, my co-mates, and brothers in exile,
Hath not old custom made this life more sweet
Than that of painted pomp? Are not these woods
More free from peril than the envious court?
Here feel we but the penalty of Adam,—
The seasons' difference—as, the icy fang
And churlish chiding of the Winter's wind—
Which when it bites, and blows upon my body,
Even till I shrink with cold, I smile, and say,
This is no flattery—these are the counsellors
That feelingly persuade me what I am.
Sweet are the uses of adversity,
Which, like the toad, ugly and venomous,
Wears yet a precious jewel in his head;
And this our life, exempt from public haunt,
Finds tongues in trees, books in the running brooks,
Sermons in stones, and good in everything:
I would not change it.
AMIENS. Happy is your Grace,
That can translate the stubbornness of fortune
Into so quiet and so sweet a style.
DUKE. Come, shall we go and kill us venison?
And yet it irks me the poor dappled fools,
Being native burghers of this desert city,
Should, in their own confines, with forked heads
Have their round haunches gored.
1. LORD. Indeed, my lord,
The melancholy Jaques grieves at that;
And, in that kind, swears you do more usurp
Than doth your brother that hath banished you.

To-day my lord of Amiens and myself
Did steal behind him, as he lay along
Under an oak, whose antique root peeps out
Upon the brook that brawls along this wood:
To the which place, a poor sequestered stag,
That from the hunter's aim had ta'en a hurt,
Did come to languish; and, indeed, my lord,
The wretched animal heaved forth such groans
That their discharge did stretch his leathern coat
Almost to bursting; and the big, round tears
Coursed one another down his innocent nose
In piteous chase; and thus the hairy fool,
Much marked of the melancholy Jaques,
Stood on th' extremest verge of the swift brook,
Augmenting it with tears.

DUKE. But what said Jaques?
Did he not moralize this spectacle?

1. LORD. Oh yes, into a thousand similes.
First, for his weeping into th' needless stream;
"Poor deer," quoth he, "thou mak'st a testament
As worldlings do, giving thy sum of more
To that which had too much." Then, being alone,
Left and abandoned of his velvet friends;
"'Tis right," quoth he; "thus misery doth part
The flux of company." Anon, a careless herd,
Full of the pasture, jumps along by him,
And never stays to greet him. "Ay," quoth Jaques,
"Sweep on, you fat and greasy citizens;
'Tis just the fashion; wherefore do you look
Upon that poor and broken bankrupt there?"
Thus most invectively he pierceth through
The body of the country, city, court,
Yea, and of this our life; swearing that we
Are mere usurpers, tyrants, and what's worse,
To fright the animals, and to kill them up
In their assigned and native dwelling place.

DUKE. And did you leave him in this contemplation?

2. LORD. We did, my lord, weeping and commenting
Upon the sobbing deer. SHAKESPEARE.

3. But Buddha softly said,
"Let him not strike, great King!" and therewith loosed
The victim's bonds, none staying him, so great
His presence was. Then, craving leave, he spake
Of life, which all can take, but none can give,
Life, which all creatures love and strive to keep,
Wonderful, dear, and pleasant unto each,
Even to the meanest; yea, a boon to all
Where pity is, for pity makes the world
Soft to the weak and noble for the strong.
Unto the dumb lips of his flock he lent
Sad, pleading words showing how man, who prays
For mercy of the gods, is merciless,
Being as god to those; albeit all life
Is linked and kin, and what we slay have given
Meek tribute of the milk and wool, and set
Fast trust upon the hands which murder them.
Also he spake of what the holy books
Do surely teach, how that at death some sink
To bird and beast, and these rise up to man
In wanderings of the spark which grows purged flame.
So were the sacrifice new sin, if so
The fated passage of a soul be stayed.
Nor, spake he, shall one wash his spirit clean
By blood; nor gladden gods, being good, with blood;
Nor bribe them, being evil; nay, nor lay
Upon the brow of innocent bound beasts
One hair's weight of that answer all must give
For all things done amiss or wrongfully,
Alone, each for himself, reckoning with that
The fixed arithmic of the universe,
Which meeteth good for good and ill for ill,
Measure for measure, unto deeds, words, thoughts;
Watchful, aware, implacable, unmoved;
Making all futures fruits of all the pasts.

Thus spake he, breathing words so piteous
With such high lordliness of ruth and right,
The priests drew back their garments o'er the hands
Crimsoned with slaughter, and the King came near,
Standing with clasped palms reverencing Buddh;
While still our Lord went on, teaching how fair
This earth were if all living things be linked
In friendliness and common use of foods,
Bloodless and pure; the golden grain, bright fruits,
Sweet herbs which grow for all, the waters wan,
Sufficient drinks and meats. Which when these heard,
The might of gentleness so conquered them
The priests themselves scattered their altar-flames
And flung away the steel of sacrifice.

EDWIN ARNOLD.

4. Jesus, lover of my soul,
Let me to thy bosom fly,
While the billows near me roll,
While the tempest still is high.
Hide me, O my Saviour, hide,
Till the storm of life is past;
Safe into the haven guide,
Oh! receive my soul at last.

Other refuge have I none;
Hangs my helpless soul on thee;
Leave, ah! leave me not alone,
Still support and comfort me.
All my trust on thee is stayed,
All my help from thee I bring;
Cover my defenceless head
With the shadow of thy wing.

Thou, O Christ, art all I want;
More than all in thee I find;
Raise the fallen, cheer the faint,
Heal the sick, and lead the blind.

Just and holy is thy name;
I am all unrighteousness;
False, and full of sin I am,
Thou art full of truth and grace.

Plenteous grace with thee is found,
Grace to cover all my sin;
Let the healing streams abound,
Make and keep me pure within.
Thou of life the fountain art,
Freely let me take of thee;
Spring thou up within my heart,
Rise to all eternity.

CHARLES WESLEY.

5. But most by numbers judge a poet's song,
And smooth or rough, with them, is right or wrong.
In the bright muse though thousand charms conspire,
Her voice is all these tuneful fools admire;
Who haunt Parnassus but to please their ear,
Not mend their minds; as some to church repair,
Not for the doctrine, but the music there.
These equal syllables alone require,
Though oft the ear the open vowels tire;
While expletives their feeble aid do join,
And ten low words oft creep in one dull line:
While they ring round the same unvaried chimes,
With sure returns of still expected rhymes.
Where'er you find "the cooling western breeze,"
In the next line it "whispers through the trees."
If crystal streams "with pleasing murmurs creep,"
The reader's threatened (not in vain) with "sleep."
Then at the last and only couplet fraught
With some unmeaning thing they call a thought,
A needless Alexandrine ends the song,
That, like a wounded snake, drags its slow length along.
Leave such to tune there own dull rhymes and know
What's roundly smooth or languishingly slow,

And praise the easy vigor of a line
Where Denham's strength and Waller's sweetness join.
True ease in writing comes from art, not chance,
As those move easiest who have learned to dance.
'Tis not enough no harshness gives offence,
The sound must seem an echo to the sense.
Soft is the strain when Zephyr gently blows,
And the smooth stream in smoother numbers flows;
But when loud surges lash the sounding shore,
The hoarse, rough verse should like the torrent roar.
When Ajax strives some rock's vast weight to throw,
The line too labors, and the words move slow.
Not so when swift Camilla scours the plain,
Flies o'er the unbending corn, and skims along the main.
Hear how Timotheus' varied lays surprise,
And bid alternate passions fall and rise!
While, at each change, the son of Libyan Jove
Now burns with glory, and then melts with love.
Now his fierce eyes with sparkling fury glow,
Now sighs steal out, and tears begin to flow;
Persians and Greeks like turns of nature found,
And the world's victor stood subdued by sound.
The power of music all our hearts allow,
And what Timotheus was is Dryden now.
Avoid extremes, and shun the fault of such
Who still are pleased too little or too much.
At every trifle scorn to take offence—
That always shows great pride and little sense.
Those heads, as stomachs, are not sure the best
Which nauseate all, and nothing can digest.
Yet let not each gay turn thy rapture move,
For fools admire, but men of sense approve.
As things seem large which we through mists descry,
Dulness is ever apt to magnify.

POPE.

6. Cyriack, this three years' day these eyes, though clear,
To outward view of blemish or of spot,
Bereft of light, their seeing have forgot;
Nor to their idle orbs doth sight appear
Of sun or moon or star, throughout the year,
Or man or woman. Yet I argue not
Against Heaven's hand or will, nor bate a jot
Of heart or hope, but still bear up and steer
Right onward. What supports me dost thou ask?
The conscience, friend, to have lost them overplied
In Liberty's defence, my noble task,
Of which all Europe rings from side to side.
This thought might lead me through the world's vain mask
Content, though blind, had I no better guide.

MILTON.

7. And what is so rare as a day in June?
Then, if ever, come perfect days;
Then Heaven tries the earth if it be in tune,
And over it softly her warm ear lays.
Whether we look, or whether we listen,
We hear life murmur, or see it glisten;
Every clod feels a stir of might,
An instinct within it that reaches and towers,
And, groping blindly above it for light,
Climbs to a soul in grass and flowers.
The flush of life may well be seen
Thrilling back over hills and valleys;
The cowslip startles in meadows green,
The buttercup catches the sun in its chalice,
And there's never a leaf nor a blade too mean
To be some happy creature's palace.
The little bird sits at his door in the sun,
Atilt, like a blossom among the leaves,
And lets his illumined being o'errun
With the deluge of summer it receives;
His mate feels the eggs beneath her wings,

And the heart in her dumb breast flutters and sings.
He sings to the wide world and she to her nest,—
In the nice ear of Nature which song is the best?

Now is the high tide of the year,
And whatever of life hath ebbed away
Comes flooding back with a ripply cheer,
Into every bare inlet and creek and bay.
Now the heart is so full that a drop over-fills it,
We are happy now because God wills it;
No matter how barren the past may have been,
'Tis enough for us now that the leaves are green;
We sit in the warm shade, and feel right well
How the sap creeps up and the blossoms swell;
We may shut our eyes, but we cannot help knowing
That skies are clear and grass is growing.
The breeze comes whispering in our ear
That dandelions are blossoming near,
That maize has sprouted, that streams are flowing,
That the river is bluer than the sky,
That the robin is plastering his house hard by;
And if the breeze kept the good news back,
For other couriers we should not lack;
We could guess it all by yon heifer's lowing,—
And hark! how clear bold chanticleer,
Warmed with the new wine of the year,
Tells all in his lusty crowing!

Joy comes, grief goes, we know not how;
Everything is happy now,
Everything is upward striving;
'Tis as easy now for the heart to be true
As for grass to be green or skies to be blue,—
'Tis the natural way of living.
Who knows whither the clouds have fled?
In the unscarred heavens they leave no wake;
And the eyes forget the tears they have shed,
The heart forgets its sorrow and ache;

The soul partakes the season's youth,
And the sulphurous rifts of passion and woe
Lie deep 'neath a silence, pure and smooth,
Like burnt-out craters healed with snow.
What wonder if Sir Launfal now
Remembered the keeping of his vow?

LOWELL.

8. Time was, ere yet in these degenerate days
Ignoble themes obtained mistaken praise,
When sense and wit with poesy allied,
No fabled graces, flourished side by side,
From the same fount their inspiration drew,
And, reared by taste, bloomed fairer as they grew.
Then, in this happy isle, a Pope's pure strain
Sought the rapt soul to charm, nor sought in vain:
A polished nation's praise aspired to claim,
And raised the people's, as the poet's fame.
Like him great Dryden poured the tide of song
In stream less smooth, indeed, yet doubly strong.
Then Congreve's scenes could cheer, or Otway's melt;
For nature then an English audience felt.
But why these names, or greater still, retrace,
When all to feebler bards resign their place?
Yet to such times our lingering looks are cast,
When taste and reason with those times are past.
Now look around, and turn each trifling page,
Survey the precious works that please the age;
This truth, at least, let satire's self allow,
No dearth of bards can be complained of now.
The loaded press beneath her labor groans,
And printers' devils shake their weary bones,
While Southey's epics cram the creaking shelves,
And Little's lyrics shine in hot-pressed twelves.

Thus saith the preacher: "Nought beneath the sun
Is new," yet still from change to change we run.

What varied wonders tempt us as they pass!
The cow-pox, tractors, galvanism, and gas
In turns appear, to make the vulgar stare,
Till the swoln bubble bursts, and all is air!
Nor less new schools of Poetry arise,
Where dull pretenders grapple for the prize.
O'er taste awhile these pseudo-bards prevail,
Each country book-club bows the knee to Baal,
And, hurling lawful genius from the throne,
Erects a shrine and idol of its own:
Some leaden calf—but whom it matters not,
From roaring Southey down to grovelling Stott.

. . . . . .

As for the smaller fry, who swarm in shoals
From silly Hafiz up to simple Bowles,
Why should we call them from their dark abode
In broad St. Giles's or in Tottenham-road?
Or (since some men of fashion nobly dare
To scrawl in verse) from Bond Street or the Square?
If things of *ton* their harmless lays indite,
Most wisely doomed to shun the public sight,
What harm? In spite of every critic elf,
Sir T. may read his stanzas to himself;
Miles Andrews still his strength in couplets try,
And live in prologues, though his dramas die.
Lords too are bards, such things at times befall,
And 'tis some praise in peers to write at all.
Yet, did or taste or reason sway the times,
Oh! who would take their titles with their rhymes?
Roscommon! Sheffield! with your spirits fled,
No future laurels deck a noble head;
No muse will cheer with renovating smile
The paralytic puling of Carlisle.
The puny schoolboy and his early lay
Men pardon, if his follies pass away,
But who forgives the senior's ceaseless verse,
Whose hairs grow hoary as his rhymes grow worse?

BYRON.

9. There was a time when meadow, grove, and stream,
The earth, and every common sight
To me did seem
Apparell'd in celestial light,
The glory and the freshness of a dream.
It is not now as it hath been of yore;
Turn whereso'er I may,
By night or day,
The things which I have seen I now can see no more.

The rainbow comes and goes,
And lovely is the rose;
The Moon doth with delight
Look round her when the heavens are bare;
Waters on a starry night
Are beautiful and fair;
The sunshine is a glorious birth;
But yet I know, where'er I go,
That there hath passed away a glory from the earth.

Now, while the birds thus sing a joyous song,
And while the young lambs bound
As to the tabor's sound,
To me alone there came a thought of grief;
A timely utterance gave that thought relief,
And I again am strong.
The cataracts blow their trumpets from the steep;
No more shall grief of mine the season wrong;
I hear the echoes through the mountains throng;
The winds come to me from the fields of sleep,
And all the earth is gay;
Land and sea
Give themselves up to jollity,
And with the heart of May
Doth every beast keep holiday;—
Thou child of joy,
Shout round me, let me hear thy shouts, thou happy
Shepherd-boy.

Ye blessèd creatures, I have heard the call
Ye to each other make; I see
The heavens laugh with you in your jubilee;
My heart is at your festival,
My head hath its coronal,
The fulness of your bliss I feel—I feel it all.
Oh, evil day! if I were sullen
While Earth herself is adorning,
This sweet May-morning,
And the children are culling
On every side,
In a thousand valleys, far and wide,
Fresh flowers; while the sun shines warm,
And the babe leaps up on his mother's arm:
I hear, I hear, with joy I hear!—
But there's a Tree, of many, one,
A single Field which I have looked upon,
Both of them speak of something that is gone.
The Pansy at my feet
Doth the same tale repeat.
Whither is fled the visionary gleam?
Where is it now, the glory and the dream?

Our birth is but a sleep and a forgetting;
The soul that rises with us, our life's star,
Hath had elsewhere its setting
And cometh from afar.
Not in entire forgetfulness,
And not in utter nakedness,
But trailing clouds of glory do we come
From God, who is our home.
Heaven lies about us in our infancy!
Shades of the prison-house begin to close
Upon the growing boy,
But he beholds the light, and whence it flows,
He sees it in his joy;
The youth, who daily farther from the East
Must travel, still is Nature's Priest,

And by the vision splendid
Is on his way attended.
At length the man perceives it die away,
And fade into the light of common day.

. . . . . .

Oh joy! that in our embers
Is something that doth live,
That nature yet remembers
What was so fugitive!
The thought of our past years in me doth breed
Perpetual benediction; not indeed
For that which is most worthy to be blest,—
Delight and liberty, the simple creed
Of childhood, whether busy or at rest,
With new-fledged hope still fluttering in his breast:
Not for these I raise
The song of thanks and praise,
But for those obstinate questionings
Of sense and outward things;
Fallings from us, vanishings,
Blank misgivings of a Creature
Moving about in worlds not realized,
High instincts, before which our mortal Nature
Did tremble like a guilty thing surprised;
But for those first affections,
Those shadowy recollections,
Which, be they what they may,
Are yet the fountain-light of all our day,
Are yet a master-light of all our seeing;
Uphold us, cherish, and have power to make
Our noisy years seem moments in the being
Of the eternal Silence: truths that wake
To perish never;
Which neither listlessness nor mad endeavor
Nor man nor boy
Nor all that is at enmity with joy
Can utterly abolish or destroy.

Hence in a season of calm weather,
Though inland far we be,
Our souls have sight of that immortal sea
Which brought us hither,
Can in a moment travel thither,
And see the children sport upon the shore,
And hear the mighty waters rolling evermore.

Then sing, ye Birds, sing, sing a joyous song,
And let the young Lambs bound
As to the tabor's sound.
We in thought will join your throng,
Ye that pipe, and ye that play,
Ye that through your hearts to-day
Feel the gladness of the May.
What though the radiance which was once so bright
Be now for ever taken from my sight,
Though nothing can bring back the hour
Of splendor in the grass, of glory in the flower!
We will grieve not, rather find
Strength in what remains behind—
In the primal sympathy
Which having been must ever be;
In the soothing thoughts that spring
Out of human suffering;
In the faith that looks through death,
In years that bring the philosophic mind.

And, O ye Fountains, Meadows, Hills, and Groves,
Forebode not any severing of our loves.
Yet in my heart of hearts I feel your might;
I only have relinquished one delight
To live beneath your more habitual sway.
I love the Brooks, which down their channels fret,
Even more than when I tripped lightly as they;
The innocent brightness of a new-born Day
Is lovely yet.

The clouds that gather round the setting sun
Do take a sober coloring from an eye
That hath kept watch o'er man's mortality;
Another race hath been, and other palms are won.
Thanks to the human heart by which we live,
Thanks to its tenderness, its joys, and fears,
To me the meanest flower that blows can give
Thoughts that do often lie too deep for tears.

WORDSWORTH.

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